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pp 2-44 and Plates I-VI

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# INDEX

# THE ARCHITECTURAL REVIEW

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VOLUME XIII



## INDEX TO ARTICLES AND EDITORIALS

- |                                                                                                                                                      |          |                                                                                           |                                                      |                                                                                        |          |
|------------------------------------------------------------------------------------------------------------------------------------------------------|----------|-------------------------------------------------------------------------------------------|------------------------------------------------------|----------------------------------------------------------------------------------------|----------|
| Advisory Commission on Civic Art, Bill for National                                                                                                  | 89       | Current Periodicals.                                                                      | 10, 42, 53, 66, 78, 90, 102, 114, 126, 138, 150, 162 | Mercedes Hotel, Paris, The. By George B. Ford.                                         | 129      |
| American Institute of Architects, The Convention of the                                                                                              | 4, 9     | Design; School Method and Practice Method.                                                | 113                                                  | Meteyard, Marion G. Fairford Church and Its Windows.                                   | 133      |
| American Institute of Architects, Golden Jubilee of the                                                                                              | 137      | Employment of Skilled Designers in Competition Work.                                      | 52                                                   | Missions, The Architecture of the. By Carroll Bennink.                                 | 141, 153 |
| Appointment of an Architect for the Boston Museum of Fine Arts.                                                                                      | 41       | Expositions to be Held at Seattle and Los Angeles.                                        | 161                                                  | Modern French Ornamental Ironwork. By George B. Ford.                                  | 81       |
| Architectural League of America, Convention of the Beaux-Arts Architects, Meeting of Society of                                                      | 52       | Exterior Plaster as a Substitute for Wood. By J. Lovell Little, Jr.                       | 57                                                   | Modern Tiles. By Addison Le Boutillier.                                                | 117      |
| Bennink, Carroll. The Architecture of the Missions.                                                                                                  | 141, 153 | Fairford Church and Its Windows. By Marion G. Meteyard.                                   | 133                                                  | New Theatre Competition, Program for                                                   | 89       |
| Bill-boards, Advertising, Restriction of                                                                                                             | 41       | Ford, George B. Ironwork of the Grand Palais des Beaux-Arts, Paris.                       | 105                                                  | Office Hours for Architects, Proposed Schedule for                                     | 77       |
| Bill for National Advisory Commission on Civic Art                                                                                                   | 89       | The Mercedes Hotel, Paris.                                                                | 129                                                  | Peace Palace Competition, Note on the Result of the                                    | 149      |
| Book Reviews: The Common Lot, 125; Building Details, 149; "The Studio" Year-Book of Decorative Art, 149; The Golden Days of the Renaissance in Rome. | 149      | Modern French Ornamental Ironwork.                                                        | 81                                                   | Program for the New Theatre Competition.                                               | 89       |
| Boston Architectural Club, Proposed Annual Exhibition. Proposed Changes in Catalogues.                                                               | 77       | Garden Accessories, Concrete for Artistic, Durable, and Inexpensive. By Loring Underwood. | 69                                                   | Reinstatement of Members of Boston Board of School-house Commissioners.                | 9        |
| Brown, Frank Chouteau. Lettering in Relation to Material.                                                                                            |          | Golden Jubilee of the American Institute of Architects.                                   | 137                                                  | Resolution on the Death of Stanford White.                                             | 113      |
| II. Renaissance Marble Cut Lettering.                                                                                                                | 45       | Heinigke, Otto. The Windows of Holy Trinity Church, Brooklyn, N. Y.                       | 1                                                    | Restriction of Advertising Bill-boards.                                                | 41       |
| III. Floor Slabs and Memorial Brasses.                                                                                                               | 93       | Historical Pageant of England, Scheme for an International Congress of Architects.        | 101                                                  | Result of San Francisco Fire upon Various Building-materials.                          | 137      |
| California Earthquake Investigation Commission, Preliminary Report of the                                                                            | 89       | Ironwork of the Grand Palais des Beaux-Arts, Paris. By George B. Ford.                    | 105                                                  | Russell, Benjamin F. W. The Works of Guy Lowell.                                       | 13       |
| Chicago, D. H. Burnham's Plan for Beautifying Competitions, The Conduct of Architectural                                                             | 101      | Le Boutillier, Addison. Modern Tiles.                                                     | 117                                                  | San Francisco Catastrophe.                                                             | 65       |
| Competition Held by The Garden City Company.                                                                                                         | 77       | Lettering in Relation to Material. By Frank Chouteau Brown.                               |                                                      | San Francisco, D. H. Burnham's New Plan for                                            | 65       |
| Competition Work, Employment of Skilled Designers in                                                                                                 | 52       | II. Renaissance Marble Cut Lettering.                                                     | 45                                                   | Sense of Fitness in Design.                                                            | 125      |
| Concrete for Artistic, Durable, and Inexpensive Garden Accessories. By Loring Underwood.                                                             | 69       | III. Floor Slabs and Memorial Brasses.                                                    | 93                                                   | Spirit of Architecture in Paris, The                                                   | 125      |
| Conduct of Architectural Competitions, The                                                                                                           | 101      | Letters from Former Patrons of the École des Beaux-Arts to their Pupils, Note on          | 52                                                   | Spirit of Revolt in Architectural Design.                                              | 161      |
| Convention of the American Institute of Architects.                                                                                                  | 4, 9     | Little, J. Lovell, Jr. Exterior Plaster as a Substitute for Wood.                         | 57                                                   | Theory of Architectural "Refinements."                                                 | 113      |
| Convention of the Architectural League of America.                                                                                                   | 9        | Magazine of Christian Art, Note on the Prospectus of the                                  | 161                                                  | Tiles, Modern. By Addison Le Boutillier.                                               | 117      |
|                                                                                                                                                      |          | Meeting of Society of Beaux-Arts Architects.                                              | 52                                                   | Underwood, Loring. Concrete for Artistic, Durable, and Inexpensive Garden Accessories. | 69       |
|                                                                                                                                                      |          |                                                                                           |                                                      | White, Stanford, A Note on the Death of                                                | 101      |
|                                                                                                                                                      |          |                                                                                           |                                                      | Resolution on the Death of Stanford White.                                             | 113      |
|                                                                                                                                                      |          |                                                                                           |                                                      | Windows of Holy Trinity Church, Brooklyn, N. Y., The. By Otto Heinigke.                | 1        |
|                                                                                                                                                      |          |                                                                                           |                                                      | Works of Guy Lowell, The. By Benjamin F. W. Russell.                                   | 13       |

## INDEX TO ILLUSTRATIONS

### ACCORDING TO SUBJECT

- |                                                                                                                                                       |                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Altar and Reredos: Chicago, Ill., 80                                                                                                                  | Business Buildings: Amsterdam, Holland, 54; Baltimore, Md., 127; Berlin, Germany, 98, 99, 100; Boston, Mass., 74, 75, Plate XXIX; Chicago, Ill., 139; Paris, France, 68, 83 | Churches: Amsterdam, Holland, 126; Boston, Mass., 116; Bournemouth, Eng., 92; Catford, Eng., 68; Chicago, Ill. (Altar and Reredos), 80; Fairford, Eng., 133, 134; Malvern Link, Eng., 80; Mirfield, York, Eng., 104; New York, N. Y., 53, 114; Competitive Designs, 90, 91; Pittsburg, Pa., Plates XLVII-LII; South Bend, Ind., 152; Southend-on-Sea, Eng., 56; Springfield, Ill., 76, Plates XXX, XXXI; Summerville, S. W., London, Eng., 11; Watford, Eng., 53; West Roxbury, Mass., 157, Plates LXXX-LXXXII |
| Apartment-houses: Chicago, Ill., 163; Nice, France, 56; Paris, France (Detail), 79, 150                                                               | Cathedrals: Liverpool, Eng., 150; London, Eng., 10; Los Angeles, Cal., 66; New York, N. Y., 43; St. Louis, Mo., 66; Truro, Eng., 54; Wakefield, Eng., 10                    | Club and Society Buildings: Cambridge, Mass., Owl Club House, 145-148; Accepted Design for Owl Club House, Plates LXX-LXXXIII; Zeta Psi Club, 38; Fairmount                                                                                                                                                                                                                                                                                                                                                    |
| Armory: Brooklyn, N. Y., 53                                                                                                                           | Chapels: Johnson City, Tenn., Plates LXIV-LXVI; Midhurst, Eng., 114; New York, N. Y., 102; Poughkeepsie, N. Y., 151                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Banks: Boston, Mass., 51, Plates XXII, XXIII; Brooklyn, N. Y., 162; Chicago, Ill., 127; New York, N. Y., Plates XXXVI-XXXVIII; Washington, D. C., 138 |                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Brasses, Memorial, 96, 97                                                                                                                             |                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Bridge, Covered, Design for, 10                                                                                                                       |                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |

Park, Philadelphia, Pa., Sedgley Club, 122, 123; New York, N. Y., Engineering Building, 43, Plates II-VII; Engineers Club, Plates VIII, IX; Harmonie Club, 53; Washington, D. C., Y. M. C. A., 151  
College and University Buildings: Aberdeen, Scotland, Marischal College, 140, 150; Andover, Mass., Phillips Academy, Museum of Archaeology, 34, 30; Boston, Mass., Simmons College, Dormitory, 35; Refectory, 35; Cambridge, Mass., Harvard University, Emerson Memorial Hall, 36; Lecture Hall, 34; Chicago, Ill., University of Chicago, Design for the Harper Memorial, 103; Dartmouth, Eng., Britannia Royal Naval College, 11; Dublin, Ireland, New Buildings for Royal College of Science and Government Offices, 140; New Haven, Conn., Sheffield Scientific School, Sheffield Dormitory Number Two, Plates XXXIV, XXXV; New York, N. Y., Columbia University, St. Paul's Chapel, 102; Providence, R. I., Brown University, Carrie Memorial Tower, 36, 37; Rochester, N. Y., Technical Institute, 55  
Doorway, Wrought Iron: Paris, France, 85  
Elysée Palace Hotel (Detail), Paris, France, 84  
Entrance to Fenway, Boston, Mass., 21  
Exposition, Midan: French Pavilion of Decorative Art, 128; Marine Transport Building and Entrance to the Fine Arts Section, 116  
Festival Hall, Landau, Germany, 140  
Fire Department House, Cambridge, Mass., 127  
Fireplaces, 119, 122  
Floor Slabs, 93, 94, 95  
Garage, Baltimore, Md., 103  
Gardens: Magnolia, Mass., 21; Manhasset, L. I., 30; Stockbridge, Mass., 16  
Garden Accessories, Concrete, 69-73  
Government Buildings: Annapolis, Md., U. S. Naval Academy, Armory and Midshipmen's Building, 103; Camden, N. J., Camden Co. Court-house, 162; Cape Town, South Africa, 67; Cardiff, Wales, City Hall, 164; Evanston, Ill., Post-office, 163; Harrisburg, Pa., State Capitol, 152; Hartford, Conn., Connecticut State Arsenal and Armory, Plates LXI, LXII; Competitive Designs, Plates XVI-XXI; Indianapolis, Ind., United States Court-house

and Post-office, 110-112; Johnson City, Tenn., National Home for Disabled Volunteer Soldiers, Entrance to Barracks and Memorial Hall, 78; Chapels, Plates LXIV-LXVI; London, Eng., New War Offices, 43; Madison, Wis., Wisconsin State Capitol, 126; Marlboro, Mass., City Hall, 162; Minneapolis, Minn., Minnesota State Capitol, 42; Newark, N. J., City Hall, 152; New York, N. Y., Sixty-ninth Regiment Armory, 162; Seventy-first Regiment Armory, N. G. N. Y., 66; United States Custom-house, 79; Portland, Me., Cumberland County Court-house, 40; San Francisco, Cal., United States Post-office and Court-house, 103; Woolwich, Eng., Town Hall, 55  
Grand Prix de Rome Competition, Premier Grand Prix, 128  
Home for Orphan Girls, Philadelphia, Pa., 139  
Hospital, Washington, D. C., 150  
Hôtel de Ville, Versailles, France, 44  
Hotels: Atlantic City, N. J., Hotel Blenheim, 79, 121; Paris, France, Mercedes, 129-132  
Houses: Andover, Mass., 30; Beverly, Mass., 60; Beverly Farms, Mass., 17, 18, 39; Bithworth, Worcestershire, Eng., 43; Boston, Mass., 136, Plate LXIII; Brookline, Mass., 50; Buffalo, N. Y., 86-88; Cambridge, Mass., 11, 28, 59; Chestnut Hill, Pa., Plate IX; Chicago, Ill., 127; Chelsey, Eng., 140; Colorado Springs, Colo., 157, Plates LXXXIII-LXXXV; Detroit, Mich., 102, 127, 139; East Orange, N. J., 115; Essex Fells, N. J., 115; Garden City, Letchworth, Eng., 12; Glen Ridge, N. J., 115; Herts, Eng., 57; Kennebunkport, Me., 58; Koblenz, Germany, 67, 80, 164; Lake Geneva, Wis., 139; Lake George, N. Y., 31; Lakewood, N. J., 115; Lancaster, Mass., 25-27; Lenox, Mass., 10, 20; Los Angeles, Cal., 54; Marblehead Neck, Mass., Plate XLV; Mill Neck, L. I., 150; Milton, Mass., 102; Montclair, N. J., 128; Needham, Mass., 158-160, Plates LXXVIII, LXXIX; Nether Swell Manor, Eng., 43; Newport, R. I., 54, 115; New Rochelle, N. Y., 80; New York, N. Y., 12, 50, 53, Plates X-XII, LXVI; Norfolk, Eng., 55; Northants, Eng., 140; North Luffenham, Rutland, Eng., 92; North-

wood, Eng., 128; Paoli, Pa., 61-63; Paris, France, 56, 127; Pennsylvania, 22, 24, 39; Pittsfield, Mass., Plates LXXIV-LXXVII; Prides Crossing, Mass., 13-15; Provence, France, 44; Pulborough, Sussex, Eng., 12; St. David's, Pa., 6-8; San Francisco, Cal., 104; Seabright, N. J., 29; Short Hills, N. J., 91; Sutton Coldfield, Eng., 80; Toronto, Ont., 58, 59; Tuxedo Park, N. Y., 104; Washington, D. C., 102, 151; Watch Hill, R. I., 58; Westboro, Mass., Plate XV; West End, N. J., 91; Yorkshire, Eng., 92  
International Exposition at Liège, Belgium: Palace of Ancient Art, 68  
Ironwork, Modern French Ornamental, 81-85  
Ironwork of the Grand Palais des Beaux-Arts, Paris, France, 105-109  
Lettering, Examples of Renaissance Marble Cut, 45-49; Other Examples, 93-97  
Libraries: Atlantic City, N. J., 78; Bolton, Mass., 66; Brooklyn, N. Y., 78; Greenpoint, N. Y., 79; Madison, Wis., 114; New York, N. Y., 12; Paterson, N. J., 102  
Lock-gate on the Feltow Canal, near Klein-Machnow, Germany, 116  
Masonic Institution for Boys, Bushy, Herts, Eng., 92  
Mausoleum, Bloomingdale, Brooklyn, N. Y., Plates XIII, XIV  
Memorials: Iowa State, Vicksburg, Miss., 37; Canton, Ohio, McKinley, Plates LV-LX  
Missions: La Purissima Concepcion, Cal., 142; Monterey, Cal., Presidio Church, 141; Pala, Cal., 156; San Antonio de Padua, Cal., 143; San Antonio, Texas, 143; San Gabriel, Cal., 143, 144; San Juan Capistrano, Cal., 142, 153, 154; San Luis Rey de Francia, Cal., 155; Santa Barbara, Cal., 143  
Monuments: Birmingham, Eng., Soldiers' War Memorial, 126; Paris, France, 138; Washington, D. C., Sherman Monument, 126  
Palais des Beaux-Arts, Paris, France, 82  
Parish Buildings: Hayle, Eng., 140; Parish House for Calvary Presbyterian Church, Pittsburg, Pa., Plates LIII, LIV  
Peace Palace, The Hague, Holland: First Premiated Design, Competitive Design, 104; Competitive Designs, 115, Plates XXXII, XXXIII

Plan for the New San Francisco, 65  
Plaster Construction, Details of, 60  
Projet, 44  
Public Buildings: Belfast, Ireland, New City Hall, 128; Charlottenburg, Germany, Town Hall, 11; Gardner, Mass., State Colony for the Insane, Receiving Ward for Women, 103; Midhurst, Sussex, Eng., King Edward VII. Sanatorium, Medical Officers' Quarters, 104; New York, N. Y., Hispanic Society Museum, 102; Paris, France, Maison du Peuple, 152; Williamson Park, Lancaster, Eng., 92  
Railway Stations: Chattanooga, Tenn., 126; New York, N. Y., Pennsylvania Railroad Station, Plates XXIV-XXVIII  
Registrar's Office, Berlin, Germany, 68  
Restaurant, Berlin, Germany, 44  
Schools: Brisbane, Australia, 55; Fairhaven, Mass., High, 163; Stuttgart, Germany, 140; Washington, D. C., 138; Wellesley, Mass., High, Plates LXVII-LXIX  
Screen, Church, 56  
Shops: London, Eng., 10  
Soane Medallion Competition, Bacon's Ideal Palace, 67  
Stables: Colorado Springs, Colo., Plates LXXXIII-LXXXV; Lancaster, Mass., 32; Michigan, 139; New York, N. Y., 32, 60; Pennsylvania, 23; Prides Crossing, Mass., 16  
Stained Glass Windows: Brooklyn, N. Y., 1-3; Fairfield, Eng., 133-135  
Staircases, 8, 20, 27, 54, 81, 82  
Stores: Berlin, Germany, 138; Chicago, Ill., Washington Park Warehouse, 151; Philadelphia, Pa., 124  
Subway Entrance, Paris, France, 84  
Summerhouse, Roslyn, L. I., 38  
Temple at Pæstum, Plate 1  
Terraces and Approach to Residence, Roslyn, L. I., 33  
Theatres: New York, N. Y., Accepted Design for the New Theatre, Plates XXXIX-XLIV; Paris, France, L'Opéra Comique, 83  
Tiles, 117-121  
Towers: Pala, Cal., Bell Tower, 156; Providence, R. I., Brown University, Carrie Memorial, 36, 37; San Gabriel Mission, Cal., Bell Tower, 144  
Windows, Stained Glass: Brooklyn, N. Y., 1-3; Fairfield, Eng., 133-135

## ACCORDING TO LOCATION

## UNITED STATES

Andover, Mass.: House, Guy Lowell, 30; Museum of Archaeology, Phillips Academy, Guy Lowell, 34, 39  
Annapolis, Md.: Armory and Midshipmen's Building, U. S. Naval Academy, Ernest Flagg, 103  
Atlantic City, N. J.: Hotel Blenheim, Price & McLanahan, 79, 121; Public Library, Albert R. Ross, 78  
Baltimore, Md.: Garage, Beecher, Friz & Gregg, 103; Keyser Building, Wyatt & Nolting, 127  
Beverly, Mass.: House, Little & Browne, 60  
Beverly Farms, Mass.: House, Guy Lowell, 17, 18, 39  
Bolton, Mass.: Whitney Memorial Library, Stone, Carpenter & Willson, 66  
Boston, Mass.: Bank, Allen & Collens, 51; Bay State Trust Co. (Alterations), Walter Atherton, Plates XXII, XXIII; Business Bldg., Peters & Rice, 74, 75, Plate XXIX; New and Old Christian Science Churches, Charles Brigham, Architect of the New Church, 116; House, Kilham & Hopkins, 136, Plate LXIII; Entrance to the Fenway, Guy Lowell, 21; Dormitory, Simmons College, Guy Lowell, 35; Refectory, Simmons College, Guy Lowell, 35; Buildings on Park Street, 41  
Brookline, Mass.: Houses, J. Lovell Little, Jr., 59  
Brooklyn, N. Y.: Armory, Pilcher & Tachau, 53; Bloomingdale Mausoleum, H. Van B. Magonigle, Plates XIII, XIV; Holy Trinity Church, Stained Glass Windows, Wm. Jay Bolton, 1-3; South Branch Library, Lord & Hewlett, 78; Williamsburg Trust Co., Helmle & Huberty, 162  
Buffalo, N. Y.: House, Green & Wicks, 86-88  
Cambridge, Mass.: Emerson Memorial Hall, Harvard University, Guy Lowell, 36; Lecture Hall, Harvard University, Guy Lowell, 34; Zeta Psi Club, Guy Lowell, 38; Owl Club House, James Purdon, 145-148; Accepted Competitive Design for Same, Plates LXX-LXXIII; Fire Department House, C. R. Greco, 127; House, A. W. Jackson, 11, 59; House, Guy Lowell, 28  
Camden, N. J.: Camden Co. Court-house, Rankin, Kellogg & Crane, 162  
Canton, O.: McKinley Memorial, H. Van B. Magonigle, Plates LV-LX  
Chattanooga, Tenn.: Railway Station, Donn Barber, 126

Chestnut Hill, Pa.: Loggia, Albert Kelsey, Plate IX  
Chicago, Ill.: Apartment-house, H. L. Newhouse, 163; Design for the Harper Memorial, University of Chicago, Shepley, Rutan & Coolidge, 103; Entrance to Borland Bldg., Shepley, Rutan & Coolidge, 139; Grace Memorial Chapel (Altar and Reredos), Cram, Goodhue & Ferguson, 80; Washington Park Warehouse, Argyle E. Robinson, 151; House, Howard Van D. Shaw, 127; Northern Trust Co. Bldg., Frost & Granger, 127  
Colorado Springs, Colo.: House and Stable, Calvin Kiessling, 157, Plates LXXXIII-LXXXV  
Detroit, Mich.: Interiors of House, W. E. N. Hunter, 139; House, George Hunt Ingraham, 102; House, Albert Kahn, 127  
East Orange, N. J.: House, Percy Griffin, 115  
Essex Fells, N. J.: House, Frank E. Wallis, 115  
Evanston, Ill.: Post-office, James Knox Taylor, 163  
Fairhaven, Mass.: High School, Charles Brigham, 163  
Gardner, Mass.: Receiving Ward for Women, State Colony for the Insane, John A. Fox, 103  
Glen Ridge, N. J.: House, W. S. Knowles, 115  
Greenpoint, N. Y.: Library, R. L. Daus, 79  
Harrisburg, Pa.: State Capitol, Jos. M. Huston, 152  
Hartford, Conn.: Connecticut State Arsenal and Armory, Benjamin Wistar Morris, Plates LXI, LXII; Competitive Designs for Same, Pell & Corbett, Plates XVI-XVIII; Gay & Nash, Plates XIX-XXI  
Indianapolis, Ind.: U. S. Court-house and Post-office, Rankin & Kellogg, Architects; James Knox Taylor, Supervising Architect, 110, 112  
Johnson City, Tenn.: Chapels, National Home for Disabled Volunteer Soldiers, J. H. Freedlander, Plates LXIV-LXVI; Entrance to Barracks and Memorial Hall, 78  
Kennebunkport, Me.: House, Chapman & Frazer, 58  
Lake Geneva, Wis.: Interior of House, Shepley, Rutan & Coolidge, 139  
Lake George, N. Y.: House, Guy Lowell, 31  
Lakewood, N. J.: House, John B. Thomas, 115  
Lancaster, Mass.: House, Guy Lowell, 25-27; Stable, 32

La Purissima Concepcion, Cal.: Colonnade of Mission, 142  
Lenox, Mass.: House, Guy Lowell, 19, 20  
Los Angeles, Cal.: Cathedral of St. Vibiana, Maginnis, Walsh & Sullivan, 66; House, Charles F. Whittlesey, 54  
Madison, Wis.: Library, Frank Miles Day & Bro., 114; Wisconsin State Capitol, Geo. B. Post & Sons, 126  
Magnolia, Mass.: Garden, Guy Lowell, 21  
Manhasset, L. I.: Garden, Guy Lowell, 30  
Marblehead Neck, Mass.: Cottage, Hill & James, Plate XLV  
Marlboro, Mass.: City Hall, Allen & Collens and J. Lawrence Berry, 162  
Michigan: Stable, Stratton & Baldwin, 139  
Mill Neck, L. I.: House, Kirby, Pettit & Green, 150  
Milton, Mass.: House, Parker & Thomas, 102  
Minneapolis, Minn.: Minnesota State Capitol, Cass Gilbert, 42  
Montclair, N. J.: House, Frank E. Wallis, 128  
Monterey, Cal.: Entrance to Presidio Church, 141  
Needham, Mass.: House, James Purdon, 158-160, Plates LXXVIII, LXXIX  
Newark, N. J.: City Hall, J. H. & W. C. Ely and Mowbray & Uffinger, 152  
New Haven, Conn.: Sheffield Dormitory Number Two, Sheffield Scientific School, Charles C. Haight, Plates XXXIV, XXXV  
Newport, R. I.: House, Edward Payson Whitman, 115; Stairway in Mrs. Oelrichs's House, McKim, Mead & White, 54  
New Rochelle, N. Y.: House, W. L. Cottrell, 80  
New York, N. Y.: Broadway Savings Institution, York & Sawyer, Plates XXXVI-XXXVIII; Madison Square Presbyterian Church, McKim, Mead & White, 53; Detail, 114; Lady Chapel, St. Patrick's Cathedral, Charles T. Mathews, 43; St. Paul's Chapel, Columbia University, Howells & Stokes, 102; Competitive Designs for St. Thomas' Church, Geo. B. Post & Sons, 90; Charles C. Haight, 90; Parish & Schroeder, 90; R. W. Gibson, 90; Lord & Hewlett, 91; Engineering Bldg., Hale & Rogers, Architects; Henry G. Morse, Associate, 43, Plates II-VII; Engineers' Club, Whitfield & King, Plates VIII, IX; 60th Regiment Armory, Hunt & Hunt, 162; 71st Regiment Armory, N. G. N. Y., Clinton & Russell, 66; U. S. Custom-house,

Cass Gilbert, 79; Hispanic Society Museum, Charles P. Huntington, 102; Harmonie Club, McKim, Mead & White, 53; Library, McKim, Mead & White, 12; Accepted Design for the New Theatre, Carrère & Hastings, Plates XXXIX-XLIV; Pennsylvania Railroad Station, McKim, Mead & White, Plates XXIV-XXVIII; House, Carrère & Hastings, 53; House, Copeland & Dole, 50, Plates X-XII; House, C. P. H. Gilbert, 12; House, Hoppin, Koen & Huntington, Plate XLVI; Stable, Guy Lowell, 32; Entrance to Stable, Guy Lowell, 60  
Pala, Cal.: Interior of Chapel and Bell Tower, 156  
Paoli, Pa.: House, George Bispham Page, 61-63  
Paterson, N. J.: Library, Henry Bacon, 102  
Pennsylvania: House, Guy Lowell, 22, 24, 39; Stable, Guy Lowell, 23  
Philadelphia, Pa.: Home for Orphan Girls, Horace Trumbauer, 130; Fairmount Park, Sedgley Club, Brockie & Hastings, 122, 123; Store, Price & McLanahan, 124  
Pittsfield, Mass.: House, Shepley, Rutan & Coolidge, Plates LXXIV-LXXVII  
Pittsburg, Pa.: Calvary Presbyterian Church, Cram, Goodhue & Ferguson, Plates XLVII-LI; Parish House, Plates LIII, LIV  
Portland, Me.: Cumberland County Court-house, George Burnham and Guy Lowell, Associate Architects, 40  
Poughkeepsie, N. Y.: R. C. Chapel, State Hospital, Elliott Lynch and W. H. Orchard, 151  
Prides Crossing, Mass.: House, Guy Lowell, 13-15; Stable, Guy Lowell, 16  
Providence, R. I.: Carrie Memorial Tower, Brown University, Guy Lowell, 36, 37  
Rochester, N. Y.: Technical Institute, Russell & Cooper, 55  
Roslyn, L. I.: Summerhouse, Guy Lowell, 38; Terraces and Approach to Residence, 33  
St. David's, Pa.: House, Brockie & Hastings, 6-8  
St. Louis, Mo.: Accepted Design for Cathedral, Barnett, Haynes & Barnett, 66  
San Antonio de Padua, Cal.: Mission, 143  
San Antonio, Texas: Mission Church, 143  
San Francisco, Cal.: Plan for the New, Daniel H. Burnham, 65; House, Edgar A. Mathews, 104; U. S. Post-office and Court-house, James Knox Taylor, 103  
San Gabriel, Cal.: Mission, 143, 144

San Juan Capistrano, Cal.: Mission, 142, 153, 154  
 San Luis Rey de Francia, Cal.: Mission, 155  
 Santa Barbara, Cal.: Mission, 143  
 Seabright, N. J.: House, Guy Lowell, 29  
 Short Hills, N. J.: House, Parish & Schroeder, 91  
 South Bend, Ind.: First Church of Christ, Scientist, S. S. Beman, 152  
 Springfield, Ill.: Church, Cram, Goodhue & Ferguson, 76, Plates XXX, XXXI  
 Stockbridge, Mass.: Garden, Guy Lowell, 16  
 Tuxedo Park, N. Y.: House, Wilson Eyre, 104  
 Vicksburg, Miss.: Iowa State Memorial, Guy Lowell; Sculpture by Henry Hudson Kitson, 37  
 Washington, D. C.: Bank, Marsh & Peter, 138; House, Marsh & Peter, 151; House, McKim, Mead & White, 102; National Cathedral School, R. W. Gibson, 138; Providence Hospital, Wood, Donn & Deming, 150; Sherman Monument, Carl Rohl-Smith, Sculptor, 126; Y. M. C. A., Harding & Upman, 151  
 Watch Hill, R. I.: House, Chapman & Frazer, 58  
 Wellesley, Mass.: High School, Hilt & James, Plates LXVII-LXIX  
 Westboro, Mass.: Bungalow, Calvin Kiessling, Plate xv  
 West End, N. J.: House, Carrère & Hastings, 91  
 West Roxbury, Mass.: Church, Calvin Kiessling, 157, Plates LXXX-LXXXII

ENGLAND

Bibsworth, Worcestershire: House, E. Guy Dawber, 43  
 Birmingham: Soldiers' War Memorial, Albert Toft, Sculptor, 126  
 Bournemouth: Church, G. Gilbert Scott, 92

Bushey, Hert's: Masonic Institution for Boys, Gordon & Gunton, 92  
 Catford: Church of St. Andrew, Philip A. Robson, 68  
 Chelsey: House, Edward Warren, 140  
 Dartmouth: Britannia Royal Naval College, Sir Aston Webb, 11  
 Fairford: Church, 133, 134  
 Garden City, Letchworth: Cottages, M. S. Baillie-Scott, 12  
 Hayle: New Parish Building, Edmund Sedding, 140  
 Herts: Cottage, 57  
 Lancaster: Model for New Structure, Williamson Park, John Belcher, 92  
 Liverpool: Cathedral, G. Gilbert Scott, 150  
 London: Library in House, J. L. Williams, 164; New War Offices, William Young & Clyde E. Young, 44; The Quadrant, Regent Street, R. Norman Shaw, 91; Shop, Horace M. Wakley, 10; Shop, Charles H. Worley, 10; Westminster Cathedral (Entrance Doors), J. F. Bentley, 10  
 Malvern Link: Church of the Ascension, Walter J. Tapper, 80  
 Midhurst, Sussex: Chapel of the King Edward VII. Sanatorium, H. Percy Adams, F. R. I. B. A., 114; Medical Officers' Quarters, 104  
 Mirfield, York: Chapel, A. H. Skipworth, 104  
 Nether Swell Manor: House, E. Guy Dawber, 43  
 Norfolk: House, Edward S. Prior, 55  
 Northants: Naseby Hall, Herbert T. Buckland and E. Haywood-Farmer, 140  
 North Luffenham, Rutland: House, C. F. A. Voysey, 92  
 Northwood: House, Walter E. Hewitt, 128  
 Pulborough, Sussex: House, Edwin L. Lutyens, 12  
 Southend-on-Sea: Screen, St. Albans, Nicholson & Corlette, 56

Summerstown, S. W., London: Church, Godfrey Pinkerton, 11  
 Sutton Coldfield: House, Bateman & Bateman, 80  
 Truro: Cathedral, J. L. Pearson, 54  
 Wakefield: Cathedral, St. Mark's Chapel, 10  
 Watford: Church of the Holy Rood, J. F. Bentley, 53  
 Woolwich: Town Hall, A. Brunwell Thomas, 55  
 Worcestershire: House, E. Guy Dawber, 43  
 Yorkshire: House, Frank A. Tugwell, 92

FRANCE

Chantilly: Le Chateau de, 64; Grand Stairway, 81, 82  
 Nice: Apartment house, M. J. Sioly, 56  
 Paris: Business Bldg., M. Montarnal, 68; Mercantile Bldgs., 83; Palais des Beaux-Arts, 82; Ironwork of the Grand Palais des Beaux-Arts, M. Louvet, M. Deglane, 105-109; Doorway, M. Deglane, 85; Entrance to l'Opéra Comique, 83; Detail of the Elysée Palace Hotel, 84; Mercedes Hotel, George Chedanne, 129-132; Subway Entrance, 84; House of Richard Van der Boijen, 127; Detail of House, M. Pradelle, 56; Apartment-house (Detail), Charles Klein, 150; Apartment-house (Detail), Th. Petit, Architect; E. Derré, Sculptor, 79; Maison du Peuple, M. Aug. Rey, 152; Monument to the Republic, Charles Morice, 138; Monument to Gambetta, C. L. Boileau, 138  
 Provence: Design for a Villa, M. Bronx, 44  
 Versailles: Hôtel de Ville, M. Le Grand, 44

GERMANY

Berlin: "Automat," Prof. Bruno Schmitz, 56; Registrar's Office, Ludwig Hoffmann, 68; Restaurant, Richard Walter, 44;

Wertheim Dry-goods Store, Prof. Alfred Messell, 98, 100, 138  
 Charlottenburg: Town Hall, Reinhardt & Sussenguth, 11  
 Klein-Machnow: Lock-gate on the Teltow Canal, 116  
 Koblenz: Villas, Willy Bock, 67, 80, 164  
 Landau: Festival Hall, Hermann Goerke, 140  
 Stuttgart: School, Theodor Fischer, 140

MISCELLANEOUS

Aberdeen, Scotland: Marischal College, A. Marshall Mackenzie & Son, 140, 150  
 Amsterdam, Holland: New Bourse, H. P. Berlage, 54; Wester Kerk, 126  
 Belfast, Ireland: New City Hall, Alfred Brunwell Thomas, 128  
 Brisbane, Australia: St. John's Schools Hall & Dods, 55  
 Cape Town, South Africa: Law Courts, Hawke & McKinlay, 67  
 Cardiff, Wales: City Hall, Lancheater & Rickards, 164  
 Dublin, Ireland: New Buildings for Royal College of Science and Government Offices, Sir Aston Webb and T. M. Deane, 140  
 The Hague, Holland: The Peace Palace: First Premiated Design, M. Cordonnier, 104; Competitive Designs: Bourgeois & Blumenstein, 115; H. T. Hare, F. R. I. B. A., 104; Whitfield & King, Plates XXXII, XXXIII  
 Liège, Belgium: Palace of Ancient Art, International Exposition, C. Souhre & J.-L. Hasse, 63  
 Milan, Italy: French Pavilion of Decorative Art, Milan Exposition, 128; Marine Transport Building, Entrance to the Fine Arts Section, 116  
 Pastum, Italy: Temple, from a water-color by Hubert G. Ripley, Plate 1  
 Toronto, Ont.: Houses, 58; House, Eden Smith, 59

ACCORDING TO AUTHOR

Adams, H. Percy, F. R. I. B. A.: Medical Officers' Quarters, King Edward VII. Sanatorium, Midhurst, Sussex, Eng., 104; Chapel, 114  
 Allen & Collens: Bank, Boston, Mass., 51  
 Allen & Collens and J. Lawrence Berry: New City Hall, Marlboro, Mass., 162  
 Atherton, Walter: Bay State Trust Co. (Alterations), Boston, Mass., Plates XXII, XXIII  
 Atkinson, Robert: Design for a Covered Bridge, 10; Soane Medallion Competition: Bacon's Ideal Palace, 67  
 Bacon, Henry: Library, Paterson, N. J., 102  
 Baillie-Scott, M. S.: Cottages, Garden City, Letchworth, Eng., 12  
 Barber, Donn: Railway Station, Chattanooga, Tenn., 126  
 Barnett, Haynes & Barnett: Accepted Design for Cathedral, St. Louis, Mo., 66  
 Bateman & Bateman: House, Sutton Coldfield, Eng., 80  
 Beecher, Friz & Gregg: Garage, Baltimore, Md., 103  
 Belcher, John: Model of New Structure, Williamson Park, Lancaster, Eng., 92  
 Benian, S. S.: First Church of Christ, Scientist, South Bend, Ind., 152  
 Bentley, J. F.: Church of the Holy Rood, Watford, Eng., 53; Westminster Cathedral (Entrance Doors), London, Eng., 10  
 Berlage, H. P.: New Bourse, Amsterdam, Holland, 54  
 Bock, Willy: Villas, Koblenz, Germany, 67, 80, 164  
 Boileau, C. L.: Monument to Gambetta, Paris, France, 138  
 Bolton, William Jay: Stained Glass Windows, Holy Trinity Church, Brooklyn, N. Y., 1-3  
 Bonnet, M.: Premier Grand Prix. Grand Prix de Rome Competition, 128  
 Bourgeois & Blumenstein: Design for the Peace Palace, The Hague, Holland, 115  
 Brigham, Charles: High School, Fairhaven, Mass., 163; New Christian Science Church, Boston, Mass., 116  
 Brockie & Hastings: House, St. David's, Pa., 6-8; Sedgely Club, Fairmount Park, Philadelphia, Pa., 123, 123  
 Bronx, M.: Design for a Villa, 44  
 Buckland, Herbert T., and E. Haywood-Farmer: Naseby Hall, Northants, Eng., 140  
 Burnham, Daniel H.: Plan for the New San Francisco, 65  
 Burnham, George, and Guy Lowell, Associate Architects: Cumberland County Court-house, Portland, Me., 40  
 Carrère & Hastings: Accepted Design for the New Theatre, New York, N. Y., Plates XXXIX-XLIV; House, New York, N. Y., 53; House, West End, N. J., 91  
 Chapman & Frazer: House, Kennebunkport, Me., 58; House, Watch Hill, R. I., 58

Chedanne, George: Mercedes Hotel, Paris, France, 129-132  
 Clinton & Russell: 71st Regiment Armory, N. G. N. Y., New York, N. Y., 66  
 Copeland & Dole: House, New York, N. Y., 50, Plates X-XII  
 Cordonnier, M.: First Premiated Design for the Peace Palace, The Hague, Holland, 104  
 Cottrell, W. L.: House, New Rochelle, N. Y., 80  
 Cram, Goodhue & Ferguson: Calvary Presbyterian Church, Pittsburg, Pa., Plates XLVII-LII; Parish House, Plates LIII, LIV; Church, Springfield, Ill., 76, Plates XXX, XXXI; Grace Memorial Chapel (Altar and Reredos), Chicago, Ill., 80  
 Daus, R. L.: Library, Greenpoint, N. Y., 70  
 Davison, T. Raffles: Drawing of Technical Institute, Rochester, N. Y., 55  
 Dawber, E. Guy: Houses, Bibsworth, Worcestershire, Eng., 43; Nether Swell Manor, Eng., 43  
 Day, Frank Miles, & Bro.: Library, Madison, Wis., 114  
 Deglane, M.: Doorway, Le Grand Palais des Beaux-Arts, Paris, France, 85; Ironwork of the Grand Palais des Beaux-Arts, Paris, France, 109  
 Derré, E., Sculptor: Detail of Apartment-house, Paris, France, 79  
 Ely, J. H. & W. C., and Mowbray & Uffinger: City Hall, Newark, N. J., 152  
 Eyre, Wilson: House, Tuxedo Park, N. Y., 104  
 Février, Mm.: Projet, 44  
 Fischer, Theodor: School, Stuttgart, Germany, 140  
 Flagg, Ernest: Armory and Midshipmen's Building, U. S. Naval Academy, Annapolis, Md., 103  
 Fox, John A.: Receiving Ward for Women, State Colony for the Insane, Gardner, Mass., 103  
 Freedlander, J. H.: National Home for Disabled Volunteer Soldiers, Johnson City, Tenn., Chapels, Plates LXIV-LXVI; Entrance to Barracks and Memorial Hall, 78  
 Frost & Granger: Northern Trust Co. Bldg., Chicago, Ill., 127  
 Gay & Nash: Competitive Design for Connecticut State Arsenal and Armory, Hartford, Conn., Plates XIX-XXI  
 George, W. S.: Soane Medallion Competition: Bacon's Ideal Palace, 67  
 Gibson, R. W.: National Cathedral School, Washington, D. C., 138; Competitive Design for St. Thomas' Church, New York, N. Y., 90  
 Gilbert, Cass: Minnesota State Capitol, Minneapolis, Minn., 42; U. S. Custom-house, New York, N. Y., 79  
 Gilbert, C. P. H.: House, New York, N. Y., 12  
 Goerke, Hermann: Festival Hall, Landau, Germany, 140

Gordon & Gunton: Masonic Institution for Boys, Bushey, Herts, Eng., 92  
 Greco, C. R.: Fire Department House, Cambridge, Mass., 127  
 Green & Wicks: House, Buffalo, N. Y., 86-88  
 Griffin, Percy: House, East Orange, N. J., 115  
 Haight, Charles C.: Competitive Design for St. Thomas' Church, New York, N. Y., 90; Sheffield Dormitory Number Two, Sheffield Scientific School, New Haven, Conn., Plates XXXIV, XXXV  
 Hale & Rogers, Architects; Henry G. Morse, Associate: Engineering Bldg., New York, N. Y., 43, Plates II-VII  
 Hall & Dods: St. John's Schools, Brisbane, Australia, 55  
 Harding & Upman: Y. M. C. A., Washington, D. C., 151  
 Hare, H. T., F. R. I. B. A.: Competitive Design for the Peace Palace, The Hague, Holland, 104  
 Hawke & McKinlay: Law Courts, Cape Town, South Africa, 67  
 Helmle & Huberty: Williamsburg Trust Company, Brooklyn, N. Y., 162  
 Hewitt, Walter E.: House, Northwood, Eng., 128  
 Hill & James: Cottage, Marblehead Neck, Mass., Plate XLV; High School, Wellesley, Mass., Plates LXVII-LXIX  
 Hoffmann, Ludwig: Registrar's Office, Berlin, Germany, 68  
 Hoppin, Koen & Huntington: House, New York, N. Y., Plate XLVI  
 Howells & Stokes: St. Paul's Chapel, Columbia University, New York, N. Y., 102  
 Hunt & Hunt: 60th Regiment Armory, New York, N. Y., 162  
 Hunter, W. E. N.: Interiors of House, Detroit, Mich., 139  
 Huntington, Charles P.: Hispanic Society Museum, New York, N. Y., 102  
 Huston, Jos. M.: State Capitol, Harrisburg, Pa., 152  
 Ingraham, George Hunt: House, Detroit, Mich., 102  
 Jackson, A. W.: House, Cambridge, Mass., 11, 59  
 Kahn, Albert: House, Detroit, Mich., 127  
 Kelsey, Albert: Loggia, Chestnut Hill, Pa., Plate IX  
 Kiessling, Calvin: Bungalow, Westboro, Mass., Plate XV; Church, West Roxbury, Mass., 157, Plates LXXX-LXXXII; House and Stable, Colorado Springs, Colo., 157, Plates LXXXIII-LXXXV  
 Kilham & Hopkins: House, Boston, Mass., 136, Plate LXIII  
 Kirby, Pettit & Green: House, Mill Neck, L. I., 150  
 Kitson, Henry Hudson: Sculpture on Iowa State Memorial, Vicksburg, Miss., 37  
 Klein, Charles: Apartment-house (Detail), Paris, France, 150

Knowles, W. S.: House, Glen Ridge, N. J., 115  
 Lancheater & Rickards: City Hall, Cardiff, Wales, 164  
 Le Grand, M.: Hôtel de Ville, Versailles, France, 44  
 Little & Browne: House, Beverly, Mass., 60  
 Little, J. Lovell, Jr.: Houses, Brookline, Mass., 59  
 Lord & Hewlett: Competitive Design for St. Thomas' Church, New York, N. Y., 91  
 South Branch Library, Brooklyn, N. Y., 78  
 Louvet, M.: Ironwork of the Grand Palais des Beaux-Arts, Paris, France, 105  
 Lowell, Guy: Gardens, Magnolia, Mass., 21; Manhasett, L. I., 30; Stockbridge, Mass., 16; Houses, Andover, Mass., 30; Beverly Farms, Mass., 17, 18, 30; Cambridge, Mass., 28; Lake George, N. Y., 31; Lancaster, Mass., 25-27; Lenox, Mass., 19, 20; Pennsylvania, 22, 24, 30; Prides Crossing, Mass., 13-15; Seabright, N. J., 29; Stables, Lancaster, Mass., 32; New York, N. Y., 32, 60; Pennsylvania, 23; Prides Crossing, Mass., 16; Summerhouse, Roslyn, L. I., 38; Dormitory, Simmons College, Boston, Mass., 35; Refectory, 35; Emerson Memorial Hall, Harvard University, Cambridge, Mass., 36; Lecture Hall, 34; Zeta Psi Club, Cambridge, Mass., 38; Carrie Memorial Tower, Brown University, Providence, R. I., 36, 37; Iowa State Memorial, Vicksburg, Miss.; Sculpture by Henry Hudson Kitson, 37; Museum of Archaeology, Phillips Academy, Andover, Mass., 34, 39; Entrance to the Fenway, Boston, Mass., 21  
 Lowell, Guy, and George Burnham, Associate Architects: Cumberland County Court-house, Portland, Me., 40  
 Lutyens, Edwin L.: House, Pulborough, Sussex, Eng., 12  
 Lynch, Elliott, and W. H. Orchard: R. C. Chapel, State Hospital, Poughkeepsie, N. Y., 151  
 Mackenzie, A. Marshall, & Son: Marischal College, Aberdeen, Scotland, 140, 150  
 Maginnis, Walsh & Sullivan: Cathedral of St. Vibiana, Los Angeles, Cal., 66  
 Magonigle, H. Van B.: Bloomingdale Mausoleum, Brooklyn, N. Y., Plates XIII, XIV; McKinley Memorial, Canton, O., Plates LV-LX  
 Marsh & Peter: Bank, Washington, D. C., 138; House, Washington, D. C., 151  
 Mathews, Charles T.: Lady Chapel, St. Patrick's Cathedral, New York, N. Y., 43  
 Mathews, Edgar A.: House, San Francisco, Cal., 104  
 McKim, Mead & White: Harmonie Club, New York, N. Y., 53; Houses, Newport, R. I., 54; Washington, D. C., 102; Library, New York, N. Y., 12; Madison Square Presbyterian Church, New York, N. Y.

- 53; (Details, 114; Pennsylvania Railroad Station, New York, N. Y., Plates XXIV-XXVIII)
- Messel, Prof. Alfred: Wertheim Dry-goods Store, Berlin, Germany, 98-100, 138
- Montarnal, M.: Business Bldg., Paris, France, 68
- Morice, Charles: Monument to the Republic, Paris, France, 138
- Morris, Benjamin Wistar: Connecticut State Arsenal and Armory, Hartford, Conn., Plates LNI, LNI
- Morse, Henry G.: Associate; Hale & Rogers, Architects: Engineering Bldg., New York, N. Y., 43, Plates II-VII
- Mowbray & Uffinger and J. H. & W. C. Ely: City Hall, Newark, N. J., 152
- Newhouse, Henry L.: Apartment-house, Chicago, Ill., 163
- Nicholson & Corlette: Screen, St. Albans, Southend-on-Sea, Eng., 50
- Page, George Bispham: House, Paoli, Pa., 01-03
- Parish & Schroeder: House, Short Hills, N. J., 91; Competitive Design for St. Thomas' Church, New York, N. Y., 90
- Parker & Thomas: House, Milton, Mass., 102
- Pearson, J. L.: Cathedral, Truro, Eng., 54
- Pell & Corbett: Competitive Design for Connecticut State Arsenal and Armory, Hartford, Conn., Plates XVI-XVIII
- Peters & Rice: Business Bldg., Boston, Mass., 74, 75, Plate XXIX
- Petit, Th.: Apartment-house (Detail), Paris, France, 79
- Pilcher & Tachau: Armory, Brooklyn, N. Y., 53
- Pinkerton, Godfrey: Church, Summerville, S. W., London, Eng., 11
- Post, George B., & Sons: Competitive Design for St. Thomas' Church, New York, N. Y., 90; Wisconsin State Capitol, Madison, Wis., 126
- Pradelle, M.: House (Detail), Paris, France, 56
- Price & McLanahan: Hotel Blenheim, Atlantic City, N. J., 79, 121; Store, Philadelphia, Pa., 124
- Prior, Edward S.: House, Norfolk, Eng., 55
- Purdon, James: Owl Club House, Cambridge, Mass., 145-148; Accepted Competitive Design for Same, Plates LXX-LXXIII; House, Needham, Mass., 158-160, Plates LXXVIII, LXXIX
- Rankin & Kellogg, Architects; James Knox Taylor, Supervising Architect: U. S. Court-house and Post-office, Indianapolis, Ind., 110-112
- Rankin, Kellogg & Crane: Camden Co. Court-house, Camden, N. J., 162
- Reinhardt & Süßenguth: Town Hall, Charlottenburg, Germany, 11
- Rey, M. Aug.: Maison du Peuple, Paris, France, 152
- Ripley, Hubert G.: Drawing of Le Chateau de Chantilly, 64; Temple at Pastum, water-color reproduction, Plate 1
- Robinson, Argyle E.: Washington Park Warehouse, Chicago, Ill., 151
- Robson, Philip A.: Church of St. Andrew, Catford, Eng., 68
- Rohl-Smith, Carl, Sculptor: Sherman Monument, Washington, D. C., 126
- Ross, Albert R.: Public Library, Atlantic City, N. J., 78
- Russell & Cooper: Technical Institute, Rochester, N. Y., 55
- Schmitz, Prof. Bruno: "Automat," Berlin, Germany, 56
- Scott, G. Gilbert: Cathedral, Liverpool, Eng., 150; Church, Bournemouth, Eng., 92
- Sedding, Edmund: New Parish Bldgs., Hayle, Eng., 140
- Shaw, Howard Van D.: House, Chicago, Ill., 127
- Shaw, R. Norman: The Quadrant, Regent Street, London, Eng., 91
- Shepley, Rutan & Coolidge: Entrance to Borland Bldg., Chicago, Ill., 139; Design for the Harper Memorial, University of Chicago, Chicago, Ill., 103; House, Pittsfield, Mass., Plates LXXIV-LXXVII; Interior of House, Lake Geneva, Wis., 139
- Sioly, M. J.: Apartment-house, Nice, France, 56
- Skipworth, A. H.: Chapel, Mirfield, York, Eng., 104
- Smith, Eden: House, Toronto, Ont., 59
- Soubre, C., and J.-L. Hasse: Palace of Ancient Art, International Exposition at Liège, Belgium, 68
- Stone, Carpenter & Willson: Whitney Memorial Library, Bolton, Mass., 66
- Stratton & Baldwin: Stable, Mich., 139
- Tapper, Walter J.: Church of the Ascension, Malvern Link, Eng., 80
- Taylor, James Knox: U. S. Post-office, Evanston, Ill., 163; U. S. Post-office and Court-house, San Francisco, Cal., 103
- Taylor, James Knox, Supervising Architect; Rankin & Kellogg, Architects: U. S. Court-house and Post-office, Indianapolis, Ind., 110-112
- Thomas, Alfred Brumwell: New City Hall, Belfast, Ireland, 128; Town Hall, Woolwich, Eng., 55
- Thomas, John B.: House, Lakewood, N. J., 115
- Toft, Albert, Sculptor: Soldiers' War Memorial, Birmingham, Eng., 126
- Trumbauer, Horace: Home for Orphan Girls, Philadelphia, Pa., 139
- Tugwell, Frank A.: House, Yorkshire, Eng., 92
- Van der Boijen, Richard B.: House, Paris, France, 127
- Voysey, C. F. A.: House, North Luffenham, Rutland, Eng., 92
- Wakley, Horace M.: Shop, London, Eng., 10
- Wallis, Frank E.: Houses, Essex Fells, N. J., 115; Montclair, N. J., 128
- Walter, Richard: Restaurant, Berlin, Germany, 44
- Warren, Edward: House, Chelsey, Eng., 140
- Webb, Sir Aston: Britannia Royal Naval College, Dartmouth, Eng., 11
- Webb, Sir Aston, and T. M. Deane: New Buildings for Royal College of Science and Government Offices, Dublin, Ireland, 140
- Whitfield & King: Engineers' Club, New York, N. Y., Plates VIII, IX; Competitive Design for the Peace Palace, The Hague, Holland, Plates XXXII, XXXIII
- Whitman, Edward Payson: House, Newport, R. I., 115
- Whittlesey, Chas. F.: House, Los Angeles, Cal., 54
- Williams, J. Leonard: Library in House, London, W., Eng., 164
- Wood, Donn & Deming: Providence Hospital, Washington, D. C., 150
- Worley, Charles H.: Shop, London, Eng., 10
- Wyatt & Nöbling: Keyser Bldg., Baltimore, Md., 127
- York & Sawyer: Broadway Savings Institution, New York, N. Y., Plates XXXVI-XXXVIII
- Young, William and Clyde F.: New War Offices, London, Eng., 44



# The Architectural Review

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## The Windows of Holy Trinity Church, Brooklyn, N.Y.

### A Plea for Their Preservation as a Series

By Otto Heinigke

MANY years ago, being strongly impressed by the work in the windows of Trinity Church, Brooklyn, I made casual inquiries as to who painted them. The nearest solution of what seemed to every one a forgotten and unimportant matter was that the work was done "by a man in the wilds of New Jersey."

Since then I have spent years of study and practice in this art of stained glass window making, with its wonderful achievements abroad and untouched possibilities here, and but a short time ago—one sunny morning—I again entered an open door of Holy Trinity. At once I was taken back to the spontaneous impressions of my former visit, only now felt that I had grown to understand the cause of those impressions, for, surrounding me on every side was a grandeur of composition, a sober fullness of color, a freedom of handling and technique, and an intellectual display of subject that is surpassed only by the very best work abroad. Without question this conception is on the very highest plane of the art, far surpassing, as a whole, any attempt at decoration in this long-suffering country.

It at once occurred to me to wonder how so strong a work ever had been allowed to be put up, and to fear the possibility of some one's breaking into this series with a modern window, which, however good it might be, would look most incongruous among these stalwart members of a family, kindred of the great.

On later inquiry I found my first question quite excusable, for this glass has evidently had many narrow escapes, even at the hands of its custodians as high in office as our late lamented Bishop. The fear for the safety of the series was evidently fully justified, for we find on entering the vestibule that already one window of the series has been displaced by a weakly little modern thing that, to do it credit, seems ashamed of its intrusion. Let us hope that it will serve as an object lesson to any vestry who might entertain the thought of still further breaking up the ranks of this great company.

But who was the eloquent creator of this great work, that he

could have come and gone without leaving a trace of his identity? A diligent search among the memories of old friends and through the records of the Long Island Historical Society and the New York Historical Society resulted in a partial explanation of the impression that the work was done "by a man in

the wilds of New Jersey." From a pamphlet called "Dr. Drowne's Commemorative Discourse on the Completion of the Spire of Trinity Church, Brooklyn, 1867," it appears that "the windows were designed and executed by Mr. William Jay Bolton, of Bolton Priory, Pelham" (then in the wilds of Westchester).

With this clue the writer and his yoke-mate at once started for Pelham Manor to learn what we might. Alighting from our train we started walking towards the Sound, but were soon overtaken by a yokel driving a sorry steed and four-wheeler. We tried to bargain for his services, and though he won, of course, we were soon satisfied that our trade had been a good one, for he knew family history. We were told that the old Priory had been built by a wealthy cotton planter of Savannah, Bolton by name, reproducing his early home, a priory of England. The Priory, however, was now no longer in the possession of the Bolton family.

To this beautiful home on the crest of a hill overlooking the Sound, with its numerous islands recalling memories of England, the cotton planter brought a large and deeply cultured family, nine daughters and five sons, all of the latter destined to become clergymen. Of these children we found but two living in America, one the Rev. Cornelius Winter Bolton, rector of a Pelham church, the other Miss Bolton, who proved to be one of those lovely characters one expects to find only in books. An English

lady to the manor born, she dwelt here, hidden away in her quaint vine-covered cottage among the evergreens close to the shores of the Sound, which is seen down the path of the dainty little formal garden from the drawing-room windows. It was hard to realize in such a spot as this that we were not in rural England, so altogether romantic and reminiscent of



A CLERESTORY WINDOW.

European jaunts were our surroundings.

With unaffected pleasure Miss Bolton detailed from a remarkable memory the events of her family history, while our unruly eyes wandered from portrait to portrait, from Gainsborough to Etty (nine members of the family having been painted by the latter), from stately carved cabinets to beautifully backed old chairs and lovely china.

Each of the children had been taught to produce something, and most of the furniture around us testified to their able handicraft. It was in this way that William Jay Bolton came to take up the designing and executing of stained glass windows, and we now may see the explanation of the mysterious quality of his work — the love of the true amateur, the evidence of much toil and loving study spent with never a thought of any reward but in the knowledge of work well done.\*

In a little English Gothic church within the walls of the Priory, built by the Boltons in 1843, one again feels far away from America, though the windows are by the same hand as Trinity's, and Knickerbocker history seems to surround us in the quaint memorials. Among them is a tablet to an ancestor of President Roosevelt, and one in memory of the founder of the Priory. This latter reads "In memory of Rev. Robert Bolton, born in Savannah, 1788, died in Cheltenham, England, 1857; and Anne his wife, daughter of Wm. Jay, author of 'Morning and Evening Exercises,'" — that precious little volume which our memories connect with so many dear old faces now gone.

We find in Bolton's History of Westchester County that several windows in this church were executed and presented to the church by the Rev. Wm. Jay Bolton, A.M.,

\* THE FAMILY OF BOLTON, by H. C. Bolton. "William Jay Bolton, born at Bath, Somerset, 1816, — studied engineering, then followed his family to America where he devoted himself to art in various branches, viz., architecture, portrait, figure and fresco painting, wood carving, and especially glass staining. He studied painting under Prof. Samuel F. B. Morse, the inventor of the telegraph. On his return to England he established a studio for glass staining in Cambridge, which is now carried on by one of his pupils, Mr. Constable. He gained the silver medal in the National Academy of Design in 1840, and some of his glass was the first introduced into the United States. He also excelled as a musician, with a natural gift for poetry." He graduated from Cambridge in 1853; spent two years in Italy; died in Bath in 1884.



AN AISLE WINDOW.  
PORTION ABOVE THE BALCONY.



PORTION OF THE SAME WINDOW  
BELOW THE BALCONY

Vicar of Stratford, East, near London. This points to the fact that he left this country and entered the Church of England in 1853, and explains why we have not possessed other examples of his marvelous work. Perhaps there may be other works from his hands among the English windows, for we do know that he undertook the restoration of the windows of Christ Chapel, Cambridge.

There are other persons to whom we may owe a debt of gratitude for those windows of Holy Trinity. Minard Lefevre, the architect of the church, must surely have lent his influence in obtaining them, for he was a man of great aggressive power, in defiance of whose wishes few clients dared to act. Another man to whose memory our thanks are probably due was Edgar John Bartow, who undertook to build Trinity Church and present it to the congregation but, failing in business, was obliged to sell it to them instead in 1844. We are searching for a plausible cause for their being accepted, for surely all architects will agree that this work, with its crude glass, is not a thing to satisfy the usual calibre of window donors who dote on the stipple work and eyelashes of ultra-modern methods.

Let me tell you that there is nothing being done to-day, the world over, that can compare with the vigor, the freedom and the fire of these remarkable windows. They make one who is accustomed to the difficulties of glass painting stand in awe at the technique. It may be going too far to compare them to Michelangelo's work, for Bolton had not the latter's manual training, but the nature of this work's influence on the mind of a student must go far in the same direction as does the great master's work on the Sistine ceiling.

There is nothing in this wide country so worthy of our efforts at preservation as this noble work of one of our pioneers, based as it is on the best traditions of a most influential phase of the art, the Flemish style of glass painting. We find it throughout the European continent, but rarely in a series so complete in natural sequence, — like forest monarchs, root, trunk, and branching arms.

In closing let me express the hope that all my fellow-workers in the art of stained glass may resist any temptation to break into this series with new memorials, and also that the artist's name may not again be lost as the years go by; and let us pray for the quality of courage that this man displayed when he *dared* to do such work.





THE WEST WINDOW OVER THE CHANCEL, HOLY TRINITY CHURCH, BROOKLYN, N. Y.  
DESIGNED AND EXECUTED BY WILLIAM JAY BOLTON.

# The Convention of the American Institute of Architects

## A Brief Summary of the Proceedings from a Verbatim Report

THE Thirty-ninth Annual Convention of the American Institute of Architects met in the banquet hall of the New Willard Hotel, Washington, at 10 A.M., Tuesday, January 9, and was called to order by the President, Mr. W. S. Eames.

Mr. Harry B. F. McFarland, President of the Board of Commissioners of the District of Columbia, welcomed the members of the Institute to Washington, and President Eames' address followed. He spoke of the advisability of making the next annual meeting of unusual importance since it will mark the semi-centennial anniversary of the foundation of the Institute. It should be held in Washington and should bring together a notable representation of the allied arts and all others having an interest in the advancement of art and architecture, both in America and abroad. The occasion would be a fitting one for paying the debt on the Octagon House and acquiring it for the Institute's permanent and distinctive home. Mr. Eames also suggested the awarding each year of a gold medal to the practitioner who, in the opinion of the Institute, may seem most deserving of such an honor. After the President had announced the appointments on committees, the election of officers followed, resulting as follows:

<i>President,</i>	FRANK MILES DAV, Philadelphia.
<i>1st Vice-President,</i>	CASS GILBERT, New York.
<i>2d Vice-President,</i>	WILLIAM B. MUNDIE, Chicago.
<i>Secretary-Treasurer,</i>	GLENN BROWN, Washington.
<i>Director for 3 years,</i>	ALFRED STONE, Providence.
<i>Director for 3 years,</i>	IRVING K. POND, Chicago.
<i>Director for 3 years,</i>	RALPH A. CRAM, Boston.
<i>Director for 2 years,</i>	MERRITT J. REID, San Francisco.
<i>Auditor for 2 years,</i>	JAMES G. HILL, Washington.

The Directors' Report mentioned the facts that the members living in Atlanta, Ga., have organized and have applied for a charter as a new Chapter of the Institute; that through the efforts of the Art Commissioners and the Institute the site of the Agricultural Building was changed by the President of the United States to conform in grade and location to the scheme of the Park Commissioners for the development of the city; the appointment by President Roosevelt of Mr. Bernard R. Green, Superintendent of the Library of Congress, and the members of the Park Commission as an Advisory Commission upon which all of the executive departments of the Government shall call before locating buildings or adopting the character of their design; that the American Academy in Rome has been incorporated by an act of Congress, and has engaged offices in the Octagon; and that the fund of \$200,000 announced at the banquet of last year has been increased to \$800,000. The Board of Directors' report lays particular stress upon the International Congress of Architects, to be held in London next July, and urges the members of the profession in the United States to make every effort to attend the Congress, suggesting that some arrangement be made by which the delegates and visitors may secure passage on the same steamer. The subject of competitions has been carefully studied, and the Directors suggest that if members refrained from entering improper competitions the whole question would solve itself.

The program of competition for the Cook County Court House, Chicago, was found to be objectionable in many particulars, among which are the following:

(1) It was a competition for a prize only and not for the selection of an architect; (2) The rate of compensation proposed was inadequate; (3) The architects receiving prizes released by agreement all right and title to their plans; (4) Nothing in the program guaranteed the work to a competitor; (5) A competitor's plans might be adopted and yet carried into execution by any one; (6) The names of invited competitors were printed with the statement that they had accepted when as a matter of fact Messrs. D. H. Burnham & Co., George B. Post & Sons and Carrère & Hastings had declined—in this way the impression being given that these firms had agreed to the conditions imposed and the weight of their names being used as an inducement to secure other competitors; (7) The name of Mr. Stanford White was published as one of the advisory committee, thus making him a party to the program and his name a guarantee of propriety and good faith, although he declined to serve as soon as he became acquainted with the program.

Although this scheme of competition was distinctively at variance with the principles for which the Institute has stood ever since its organization, nevertheless ten of the members of the Institute, namely, Messrs. Shepley, Rutan & Coolidge, Henry Lord Gay, Holabird & Roche, Frost & Granger, Barnett, Haynes & Barnett, accepted the invitation by submitting designs. The Directors merely wish to have these facts recorded without expressing an opinion as to their significance.

Mr. Robert Stead, Chairman of the Committee on House and Library, then reported that since 1902 the Institute has owned the Octagon with a debt upon it of \$16,000, part due in December, 1906, and the balance in December, 1907. To clear the title of the building the Committee suggested that each member of the Institute be assessed \$21 within the next twenty-three months.

Mr. H. Langford Warren, Chairman of the Committee on Education, reported a prosperous year in the various schools of architecture throughout the country and particularly a tendency toward reorganization which shall develop the advanced courses and shall make use of the services of practising architects. He spoke very highly of the work of the Society of Beaux-Arts Architects of New York in their efforts towards the education of draftsmen in offices.

The report of the Committee on Contracts and Lien Laws was given up for the most part to a discussion of the so-called "strike clause" in the uniform contract. Recommending a change in the wording of this clause, the Committee requested an expression of opinion from the Convention, and the change was afterwards approved by the Committee on the Reports of Standing Committees and by the Convention.

The Standing Committee on Arts and Sciences and the Metric System recommends that the American Institute of Architects pass a resolution that the metric system should be made the legal and only system to be used by the Government of the United States in all its branches and dealings, the change to the metric system to be made at the earliest date possible.

This concluded the reports of standing committees and was followed by the report of Mr. George B. Post, for the Committee on Government Architecture. For the first time since its organization many years ago this Committee has not been called upon to perform any actual duties. In the case of the building location for the Department of Agriculture the President of the United States by executive order most efficiently performed the duty which might otherwise have fallen upon this Committee to advocate. The Committee therefore reported progress amidst great applause.

Sir Caspar Purdon Clark, former Director of the Kensington Museum, and present Director of the Metropolitan Museum of Art, New York, was unanimously elected an Honorary Member of the Institute.

The last Special Committee to be heard from was the delegate to the National Conference on Standard Electrical Rules. Mr. Alfred Stone read his report as delegate to this Conference and also to the meeting of the National Fire Protection Association. The Conference has adopted a Code of Rules, which has been printed and 10,000 copies distributed every two years by the National Board of Fire Underwriters. The report included the recommendation that the A. I. A. continue its membership in the National Conference on Standard Electrical Rules and that the President be empowered to appoint an official voting delegate.

In the report of the Committee on Competitions, read by Mr. Glenn Brown, the opinion was expressed that the members of the profession are largely to blame for unjust competitions, since initiators of competitions rarely impose improper conditions wilfully. Though the Institute Code has undoubtedly done much to improve general conditions, yet it does not seem to have barred members and other practitioners from accepting conditions notably humiliating.

Twenty-three buildings have been awarded under the Tarsney Act by the Government, under programs drawn up by Mr. James Knox Taylor, and the method has proved notably successful. In the cases of the Municipal Building for Washington and the Agricultural Building, however, the authorities in charge interpreted a clause in the program unjustly to the successful competitors. The ruling was that the Government could pay for the plans at 3½ per cent. and have the superintendence done by the Engineer Corps. Messrs. Lord & Hewlett contested this decision in the case of the Agricultural Building, were discharged, and are now suing the Government for their fees. In the Municipal Building contract Messrs. Cope & Stewardson accepted the conditions imposed.

The Committee called attention to the following clauses usually found in faulty programs:

(1) Requirements for size, character and construction of material, with a limit of cost evidently inadequate; (2) lack of expert advice in drawing up the program; (3) provisions for preparation of plans and specifications, but not supervision of the work; (4) inadequate remuneration; (5) requirement of elaborate drawings and

specifications; (6) failure to guarantee the employment as architect of the successful competitor; (7) communications with individual competitors in the way of instruction or advice.

The Committee called the attention of the profession to a deplorable practice which is becoming more and more frequent in the larger cities. This is the employment of skilled men only for and during competitions, so that the competitive plans do not represent the taste and skill of the competitor or his office.

The Committee recommended, in addition to the avoidance of competitions containing the faulty clauses given above: that all intending competitors should meet, and, after discussion with the owner, agree upon conditions which will be binding upon the owner and the competitors; that in limited competitions, payment should be guaranteed to the competitors sufficient to cover the cost of the drawings demanded; and that in open competitions the prizes should cover such expense for at least the five best schemes. Mixed competitions are undesirable.

Mr. Robert D. Andrews followed with a paper on the subject of limited competitions which displayed deep study and was presented in a most scholarly manner. The practical conclusion was that the architects in each chapter of the Institute should agree not to enter any limited competition without first conferring with the other invited members as to the propriety of the terms. This achieved, they should decide upon a form of contract between themselves and the owner, which contract might be made uniform by the Institute.

Mr. Cass Gilbert followed, extemporaneously, and demonstrated the system to be essentially wrong in itself, — a gamble at best, an enormous waste of time, skill and money, and a means that seldom if ever secures the end desired. In its last analysis, *Competition is War, and War is Hell!*

Mr. William Bryce Mundie confined his remarks on this same subject to a concrete suggestion, a new Code. Briefly it is as follows: The A. I. A. recommends that wherever possible an architect be employed without a competition. Otherwise the following form must be followed:

*Form of Competition.* — A. Competition must be limited and by invitation. B. Each competitor to be sufficiently reimbursed as agreed upon between client and competitors. C. Successful competitor to be employed to design and superintend the work.

Jury of awards to consist of not less than three, a majority to be members of the A. I. A., to be agreed upon between competitors and client. Program to be drawn so as to form a contract.

*Rules of Conduct.* — A. All designs to be signed. B. No member of the A. I. A. to enter a second competition for the same building unless he was a competitor in the first. C. No deviation from this code shall be permissible without sanction of the A. I. A. Executive Committee. D. It shall be deemed unprofessional for any member of the A. I. A. to enter any competition with a competitor who has been once censured for unprofessional conduct in a competition under this code.

Mr. J. M. Donaldson followed Mr. Mundie with a short address, agreeing with Mr. Andrews' ideas on the subject of competitions and recommending merely a recognition of the fundamental principles of "fair play," violations of which should be frankly condemned.

Mr. George B. Post called the attention of the Convention to the impracticability of foregoing suggestions providing for a legally binding agreement between trustees of a corporation and the competitors to the effect that the winner would be employed. He strongly advocated the employment of practising architects upon juries of award.

Mr. John M. Carrère told of a "successful competition," in which his fellow-competitors were Mr. Post, Mr. Cook and Mr. Mead, representing McKim, Mead & White. It was suggested that the competitors should have the best possible luncheon and then draw lots to decide the winner. Mr. Carrère drew the prize, and, according to the terms of the agreement, paid for the luncheon. The building was never built. Mr. Carrère went on to say that he realized the uselessness and the inadvisability of competitions, particularly since a man who may be able to present an admirable scheme on paper may have had no practical experience and no knowledge of how the work should appear in concrete form.

The evening session consisted of the Annual Banquet at the New Willard, attended by members of the Institute and ladies.

#### WEDNESDAY, JANUARY 10.

Mr. C. C. Zantinger, of Philadelphia, opened the morning session with an interesting paper on "The Improvement of the Schuylkill River Banks," representing the work of Mr. Charles Borie and Professor Gray, of the University of Pennsylvania.

Mr. Electus D. Litchfield, of the firm of Lord & Hewlett, New York, followed with a paper on "Municipal Improvements in the Borough of Brooklyn," containing many practical suggestions of value.

Mr. Edgar V. Seeler then read "The Artistic Development of Paris," a paper by Mr. Eugene Henard, for which the Convention unanimously tendered to the author a vote of thanks.

The Committee on the President's Address and Recommendations of the Board of Directors made the following recommendations which were individually adopted by the Convention:

"That a special committee be appointed by the President to urge the creation of a permanent Commission appointed by the President of the United States to control all works of art undertaken by the Government.

"That the President and Directors are authorized to appoint delegates to represent the A. I. A. at the London Congress, and that they request the Chapters to exercise extreme care in the selection of their delegates.

"That the next Annual Convention be held in Washington, and that the President and Directors be authorized to invite such guests either from this or foreign countries as they may prefer.

"That the President and Directors arrange some signal honors to be offered at the next Convention to such persons as the Directors decide have done most for the profession or the Institute during the fifty years of its existence."

After a protest by Mr. Rutan, of Shepley, Rutan & Coolidge, and the reading of a telegram expressing the surprise of Holabird & Roche at the "censure" (a mistaken idea occasioned by misleading newspaper reports) of the Institute, followed by a general discussion, the motion prevailed to recommit the report of the Directors for the reason that the information given in the report is claimed to be incorrect.

At the afternoon session, Art. II., Section 1, of the by-laws was amended to provide for the eligibility of an architectural draftsman for Associate Membership if he is over thirty years of age and shall have fulfilled all other requirements of Associate Membership.

A resolution was adopted praising the reappointment of Messrs. Sturgis, Corbett and Logue to their former positions as School-house Commissioners of the city of Boston.

The evening session was planned to contain a paper on "The Development of Manila" (illustrated), by Mr. Daniel H. Burnham. The paper was not read, but a series of interesting slides was shown and commented upon in the hall of the National Geographical Society.

#### THURSDAY, JANUARY 11.

At the opening of the morning session, Mr. Irving K. Pond reported for the Committee on Chapter Reports, calling attention to discrepancies in membership statistics; to the inspiring examples of the Boston, Cincinnati, and Rhode Island Chapters in the variety and importance of topics presented at meetings; to the advisability of uniform membership requirements; to the noteworthy action of the Michigan Chapter in adopting a form of general conditions for specifications; and to the praiseworthy action of the St. Louis Chapter on matters of public concern.

Under the subject of new business the question of adopting Mr. Mundie's code for the conduct of competitions came up and, after discussion, was referred to a special committee for consideration, who will report to the Chapters before the next convention.

Mr. Alfred Stone then read the report of the committee to which the Standing Committees' reports had been referred, and its recommendations were adopted by the Convention as follows:

*Resolved,* That the suggestion that each member of the Institute be assessed \$21 be referred to the Board of Directors.

*Resolved,* That the Committee on Uniform Contract submit to the Joint Committee of the Institute and the National Association of Builders the change in the so-called "strike clause" proposed in its report to urge for adoption.

*Resolved,* That the recommendation regarding the Metric System be drawn up and submitted to the Board of Directors for such action as it may deem expedient.

Mr. Walter Cook then read the text of a resolution providing for a Standing Committee on Practice, to which any member of the Institute may bring information regarding alleged unprofessional conduct on the part of any member. The Committee, acting as does a grand jury, shall examine the facts of the case and, if a *prima facie* case appears, bring it before the Judiciary Committee. Either of these committees may call upon the Secretary to collect evidence. The resolution was adopted by the Committee of the Whole.

Mr. W. R. Ittner reported for the Committee on Coöperation with The Architectural League, recommending that the Educational Committee consider means for establishing fellowships in the American schools of architecture in conjunction with the A. L. A. The matter was later referred to the Committee on Education.

The Convention reaffirmed its resolution made last year regarding the proposed alterations to the Pittsburgh Court House, and will continue using the influence of the Institute to oppose the change.

On motion of Mr. F. M. Day, leaving the chair, a special committee was appointed to consider the possibility of uniformity in specifications and report to the Board, the chapters and the next convention.

After an extended debate, a motion was adopted making it possible for the Nominating Committee to place two tickets in the field next year instead of but one.

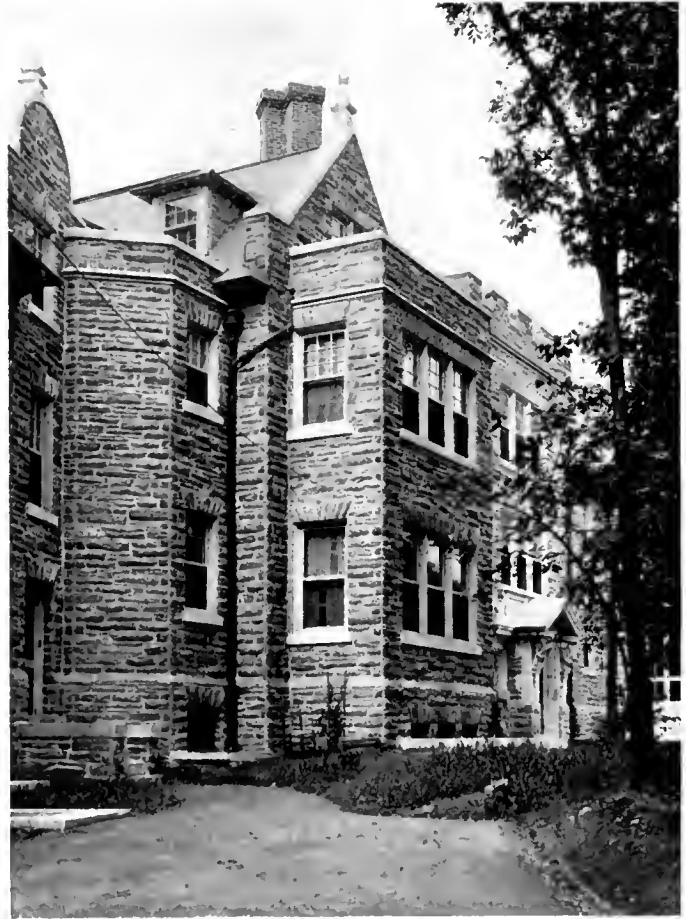
With the usual resolutions of thanks and presentation of the gavel to Mr. Eames, the Thirty-ninth Convention adjourned, *sine die*.



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HOUSE FOR MR. WILLIAM T. WRIGHT, ST. DAVID'S, PA.



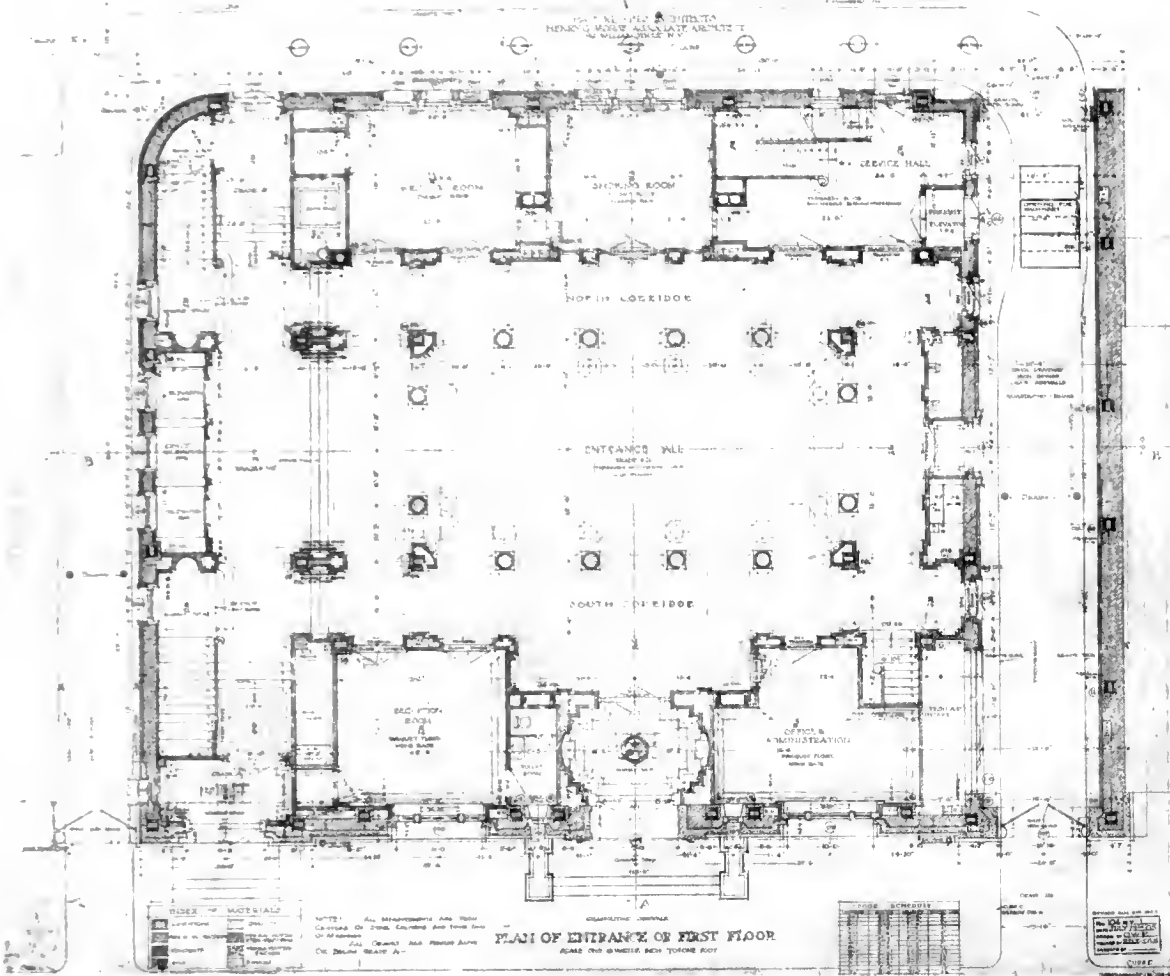
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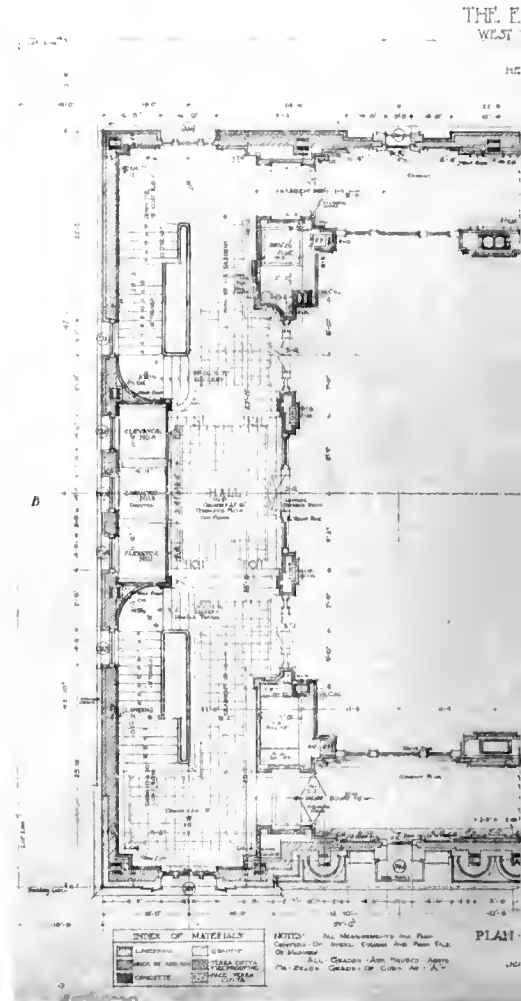


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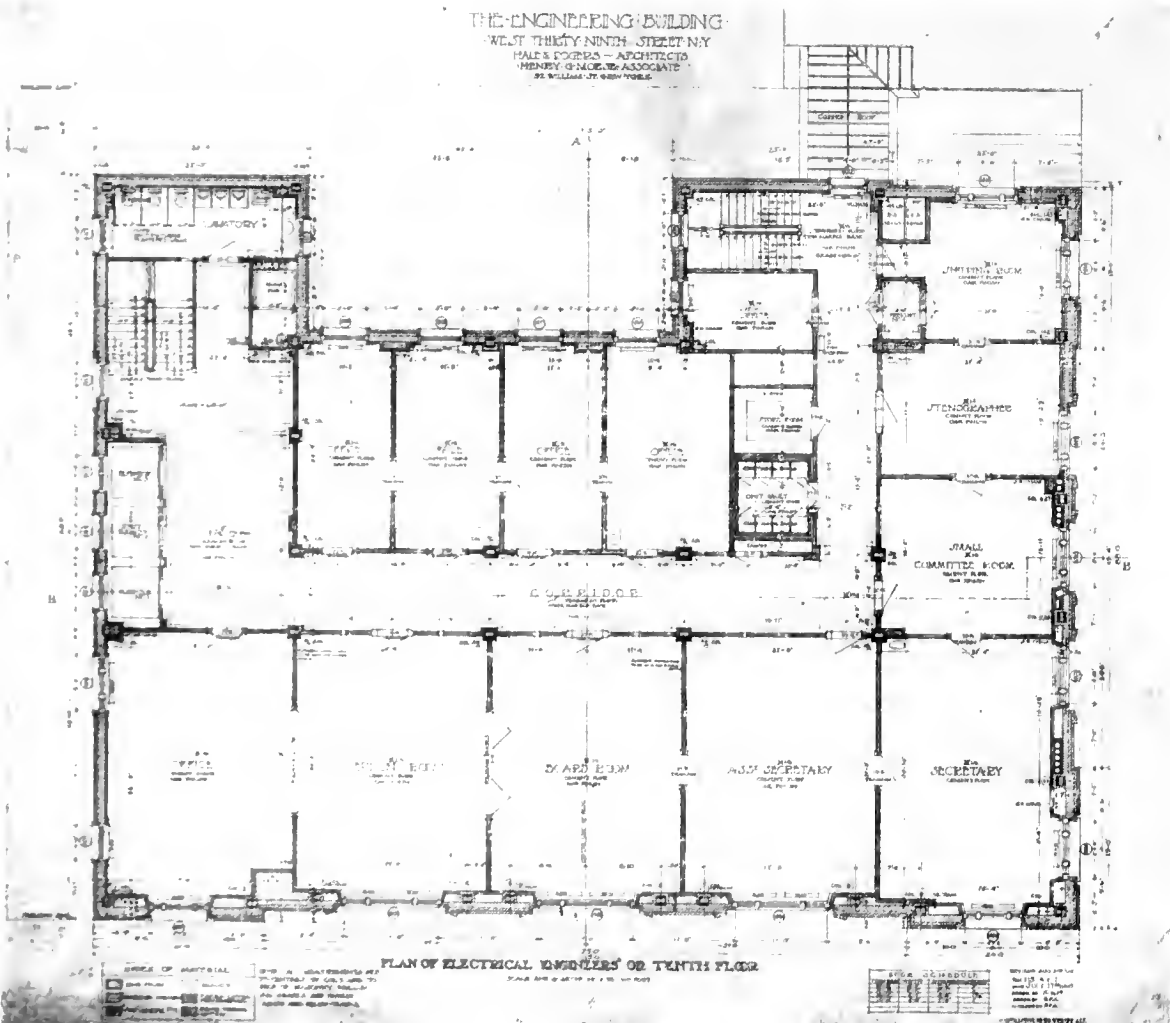


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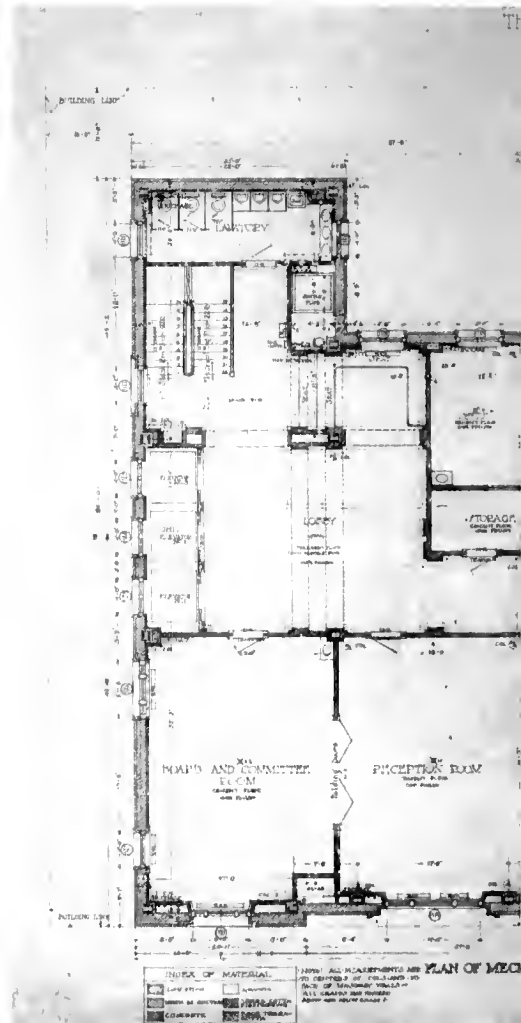


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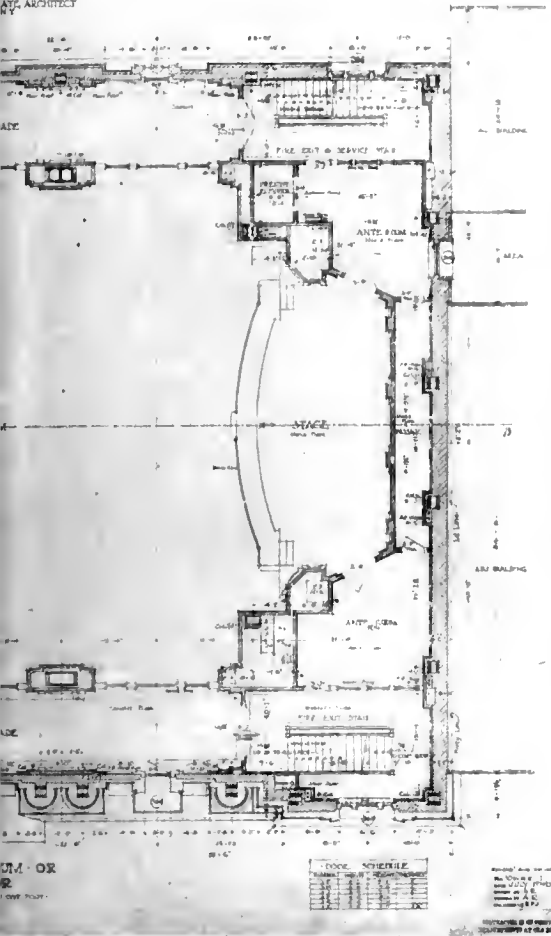


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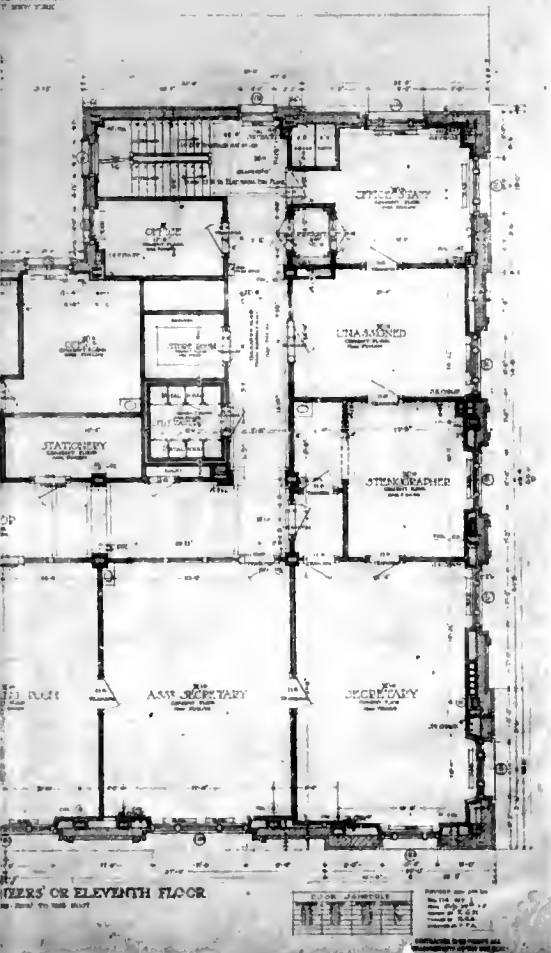
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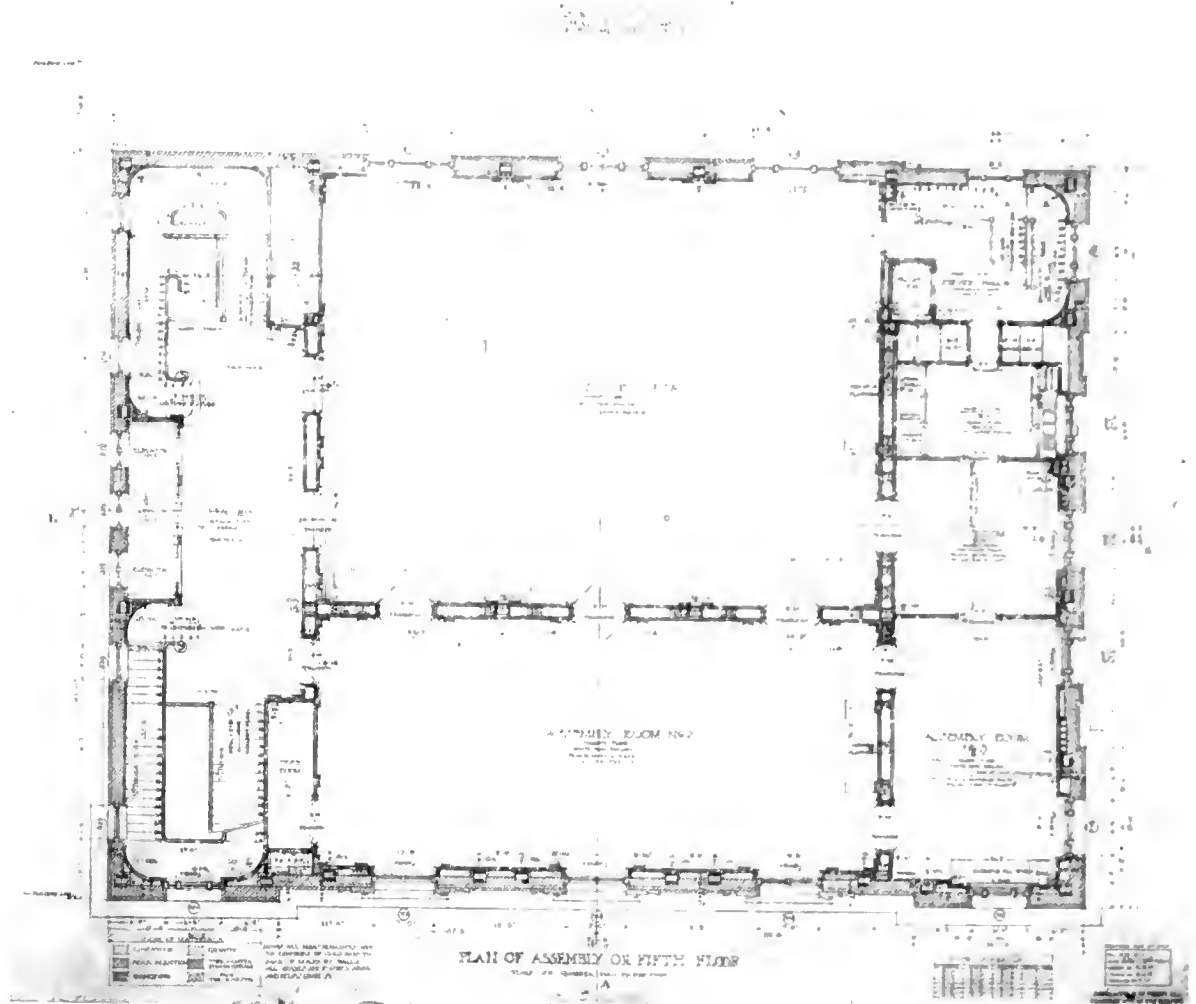
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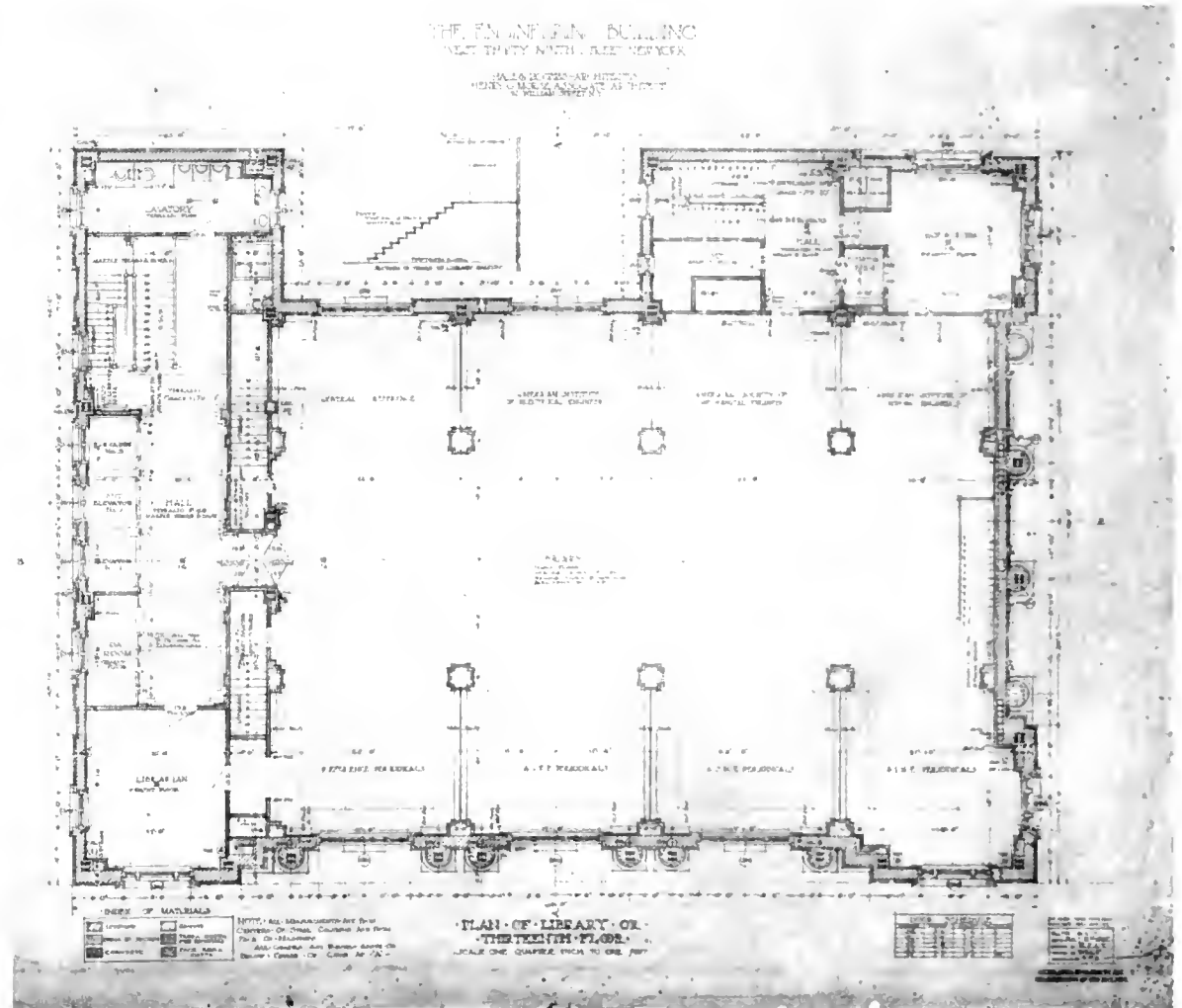
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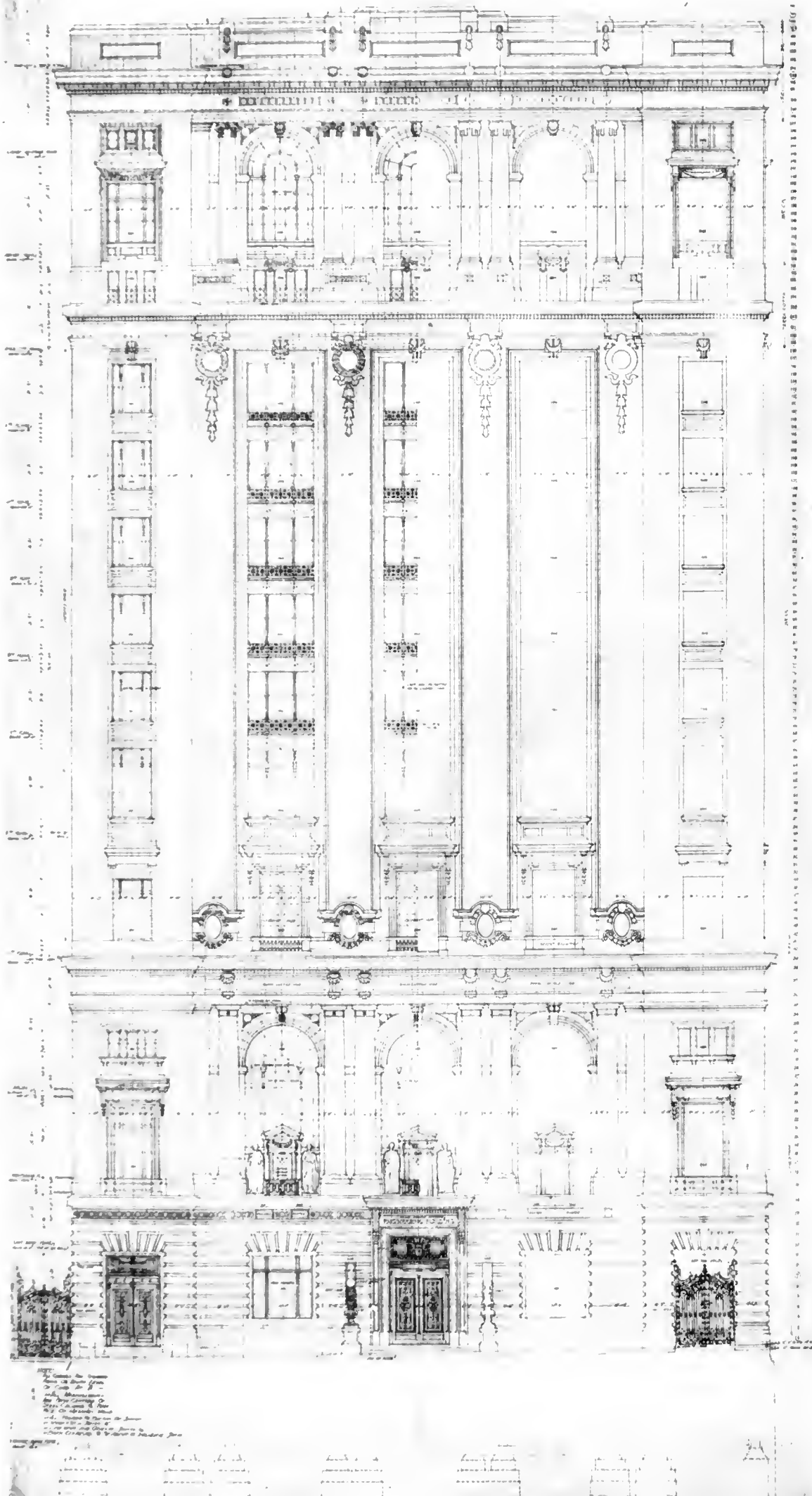


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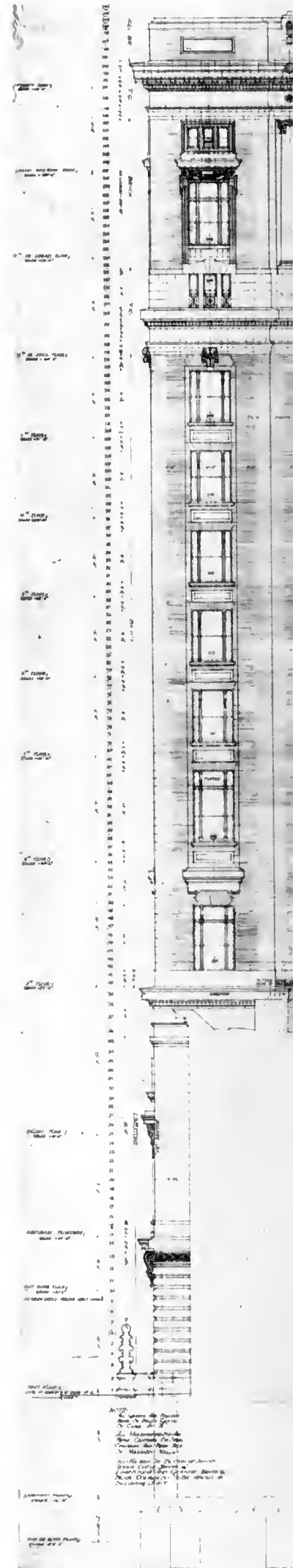




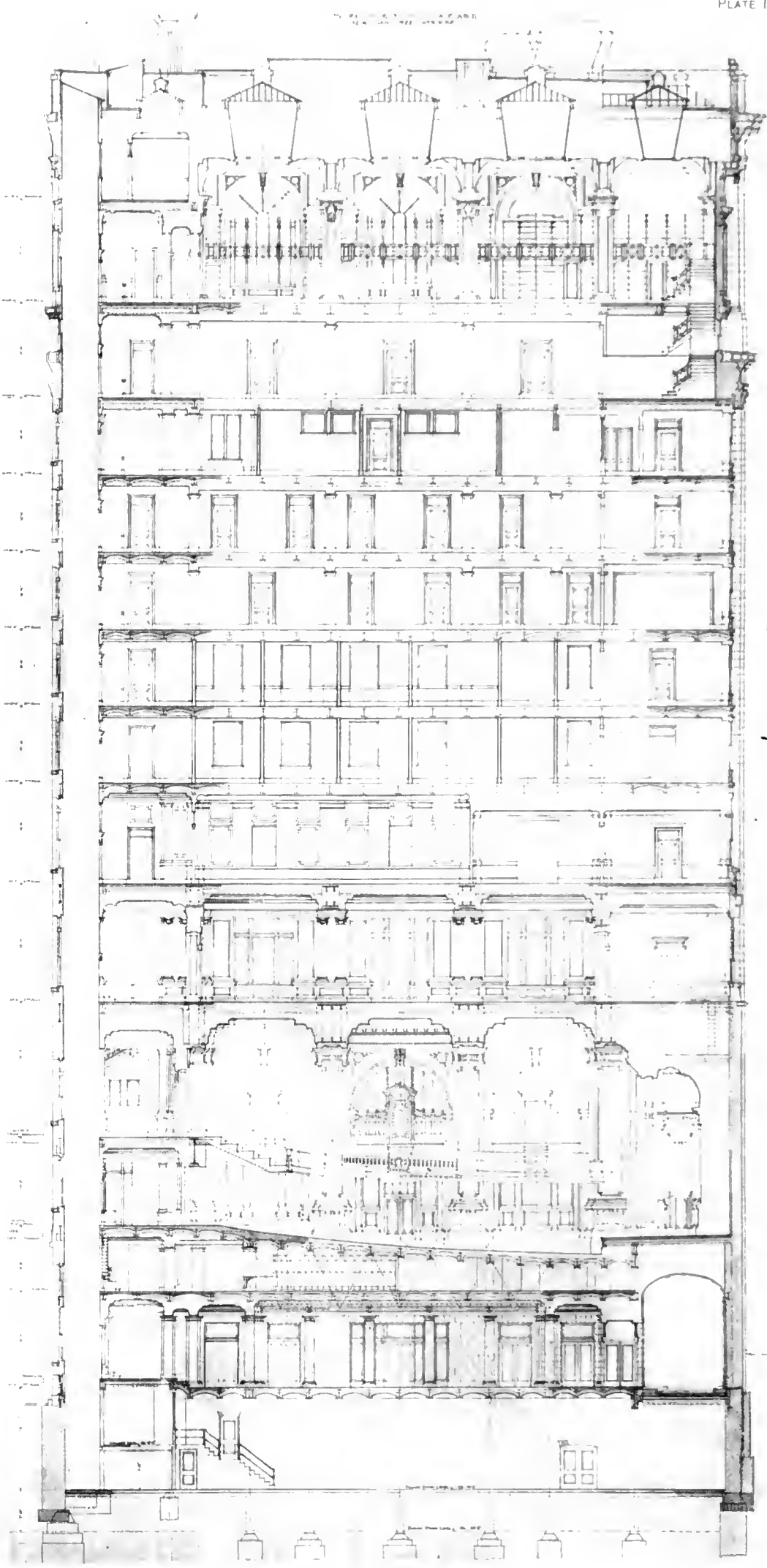
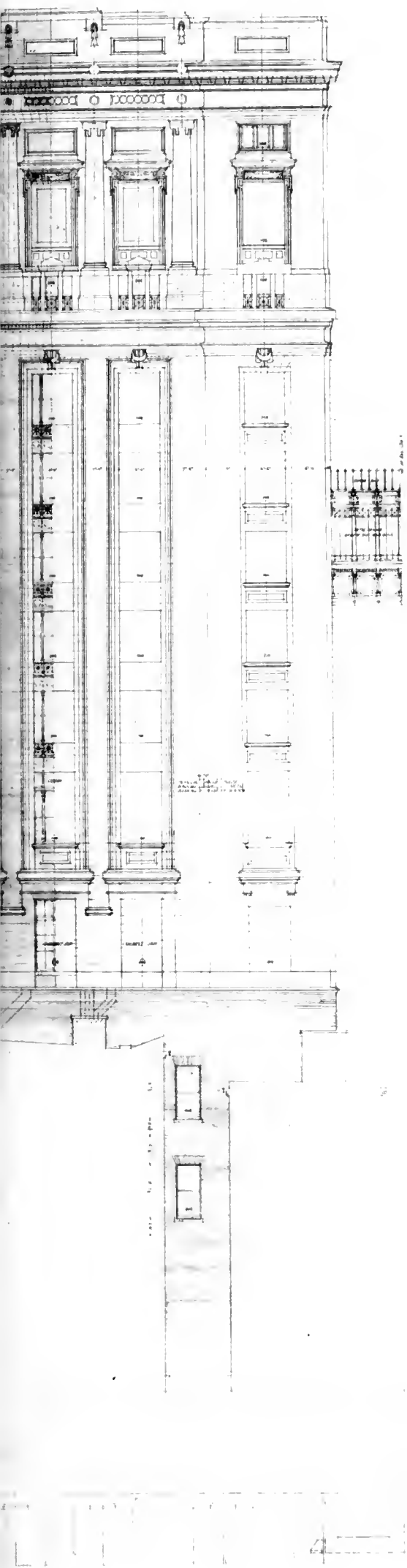




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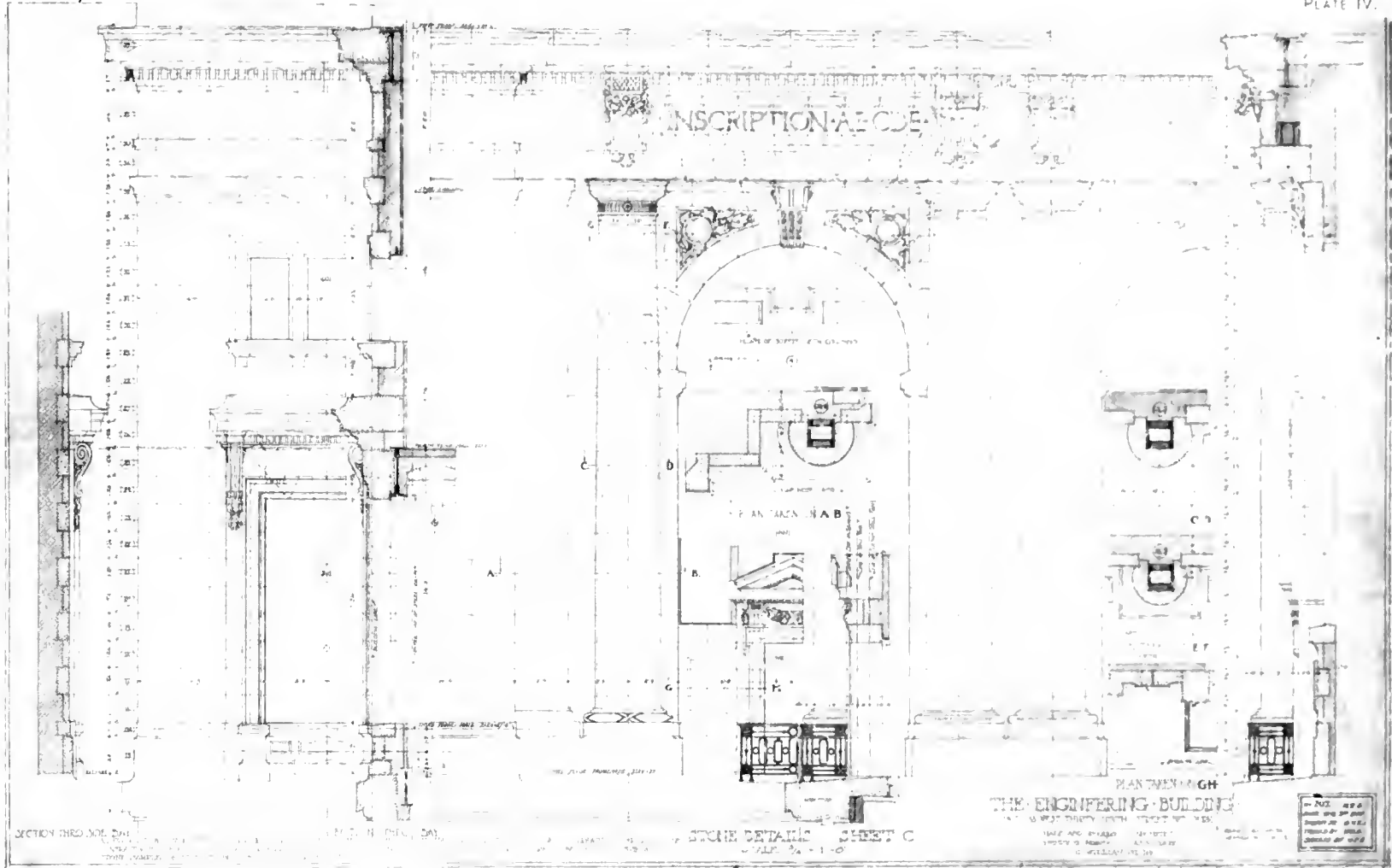
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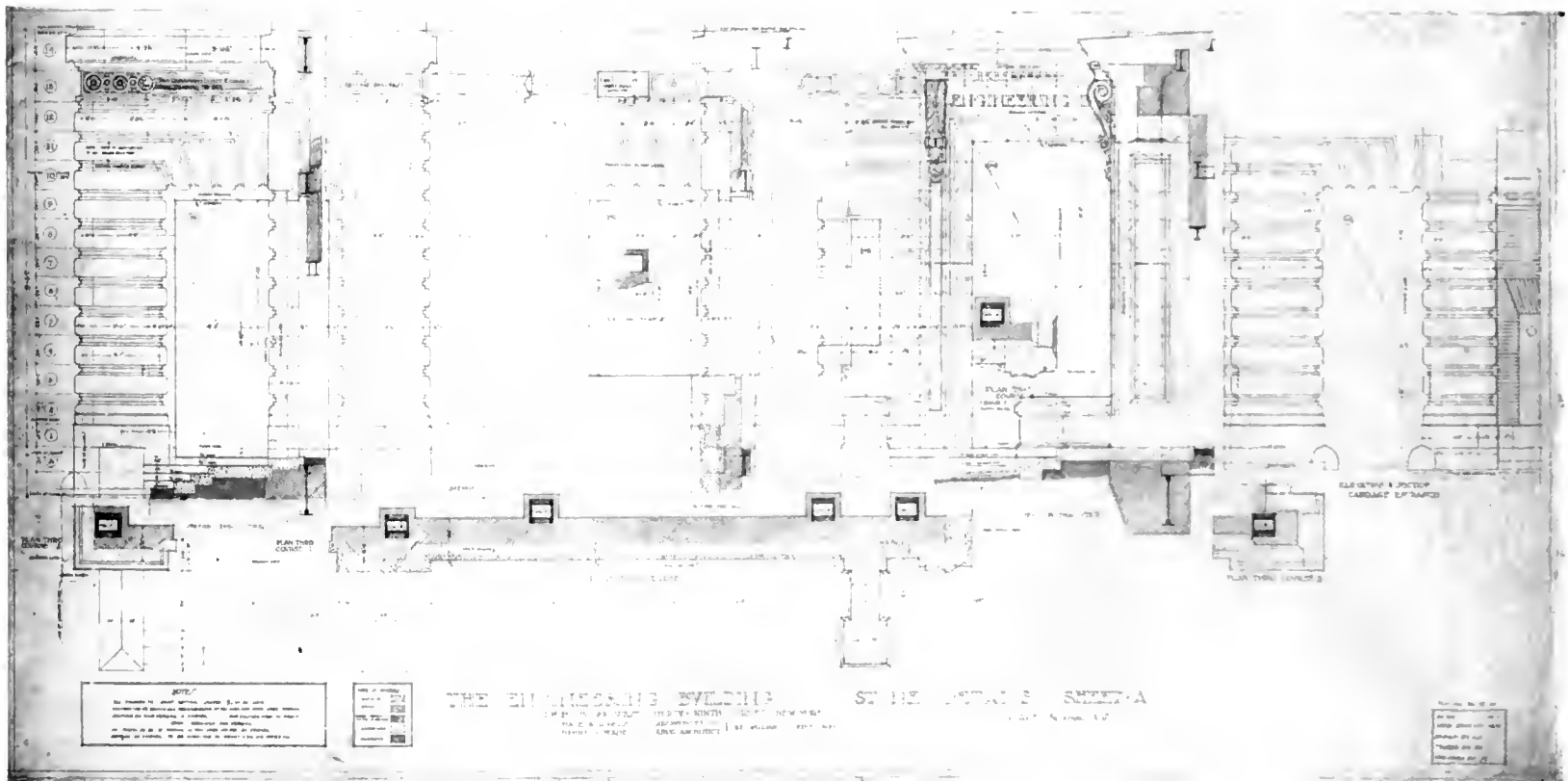
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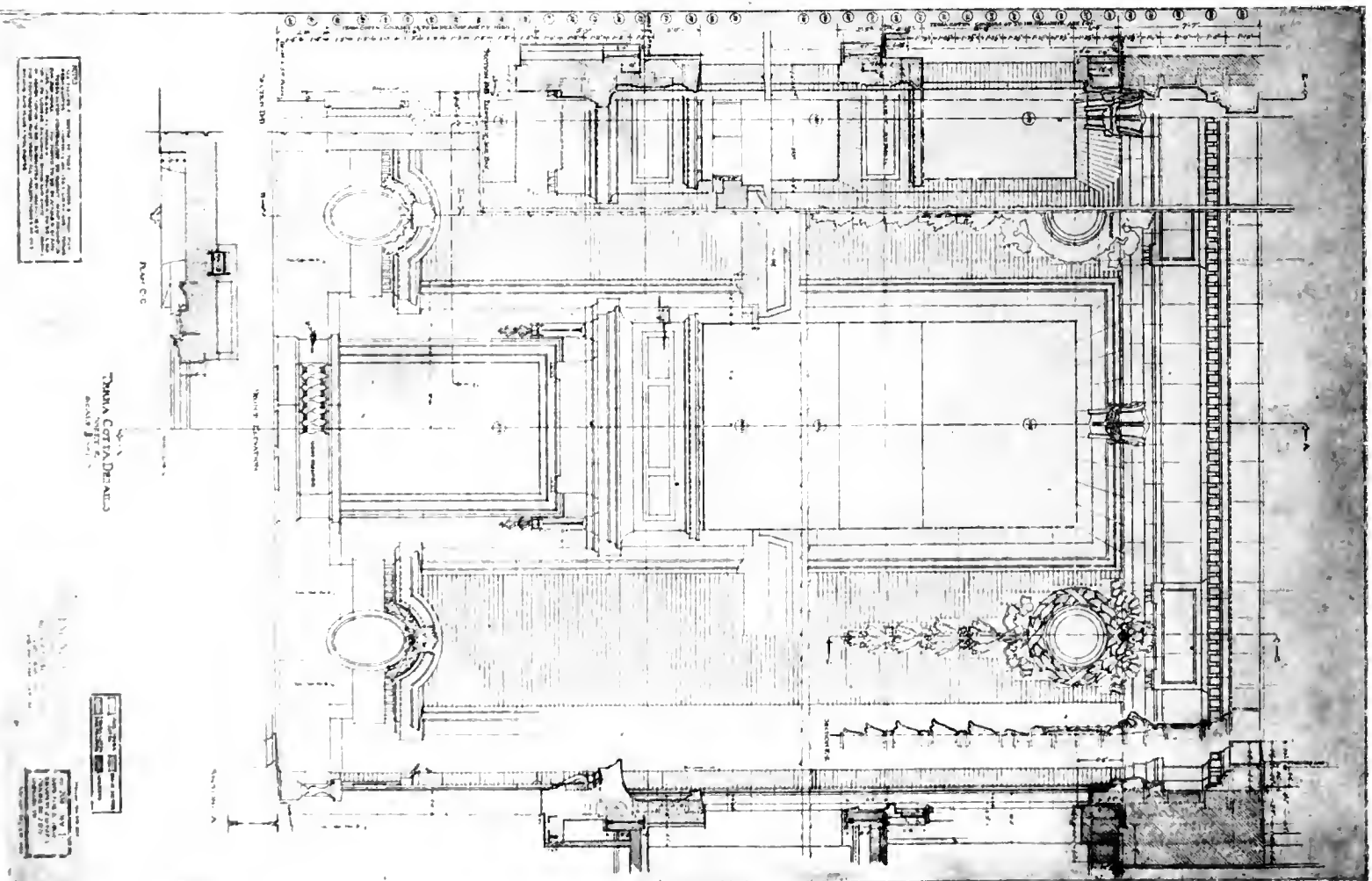
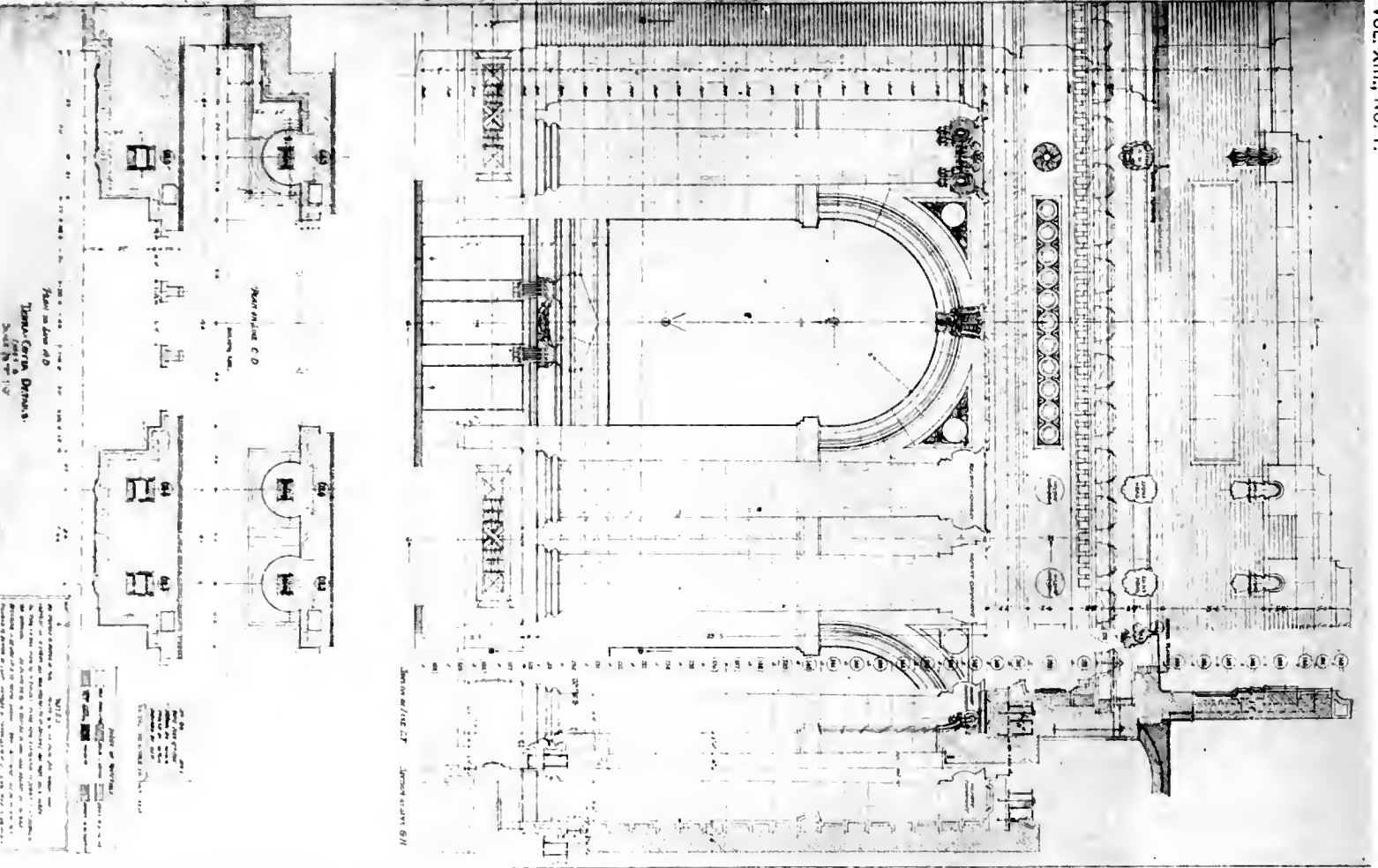
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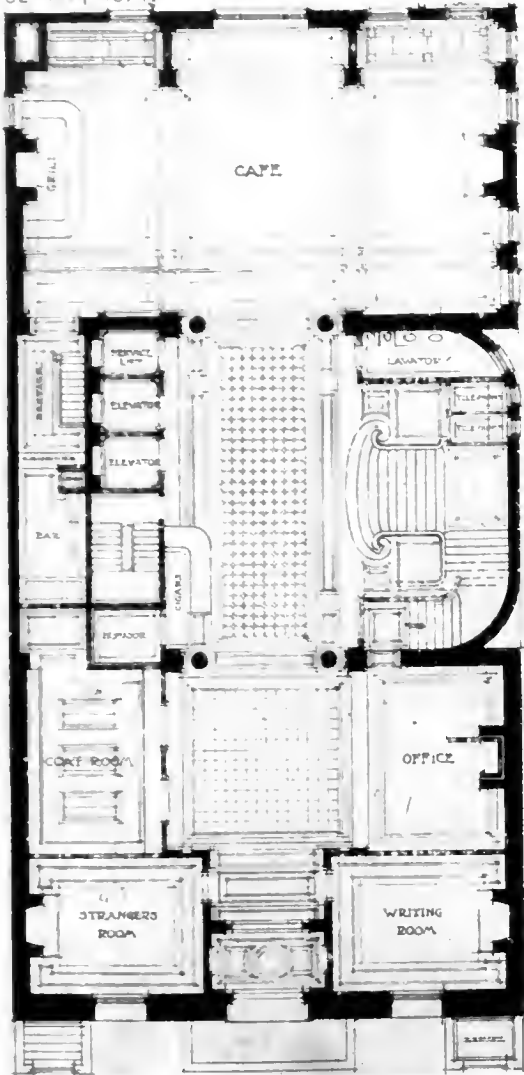
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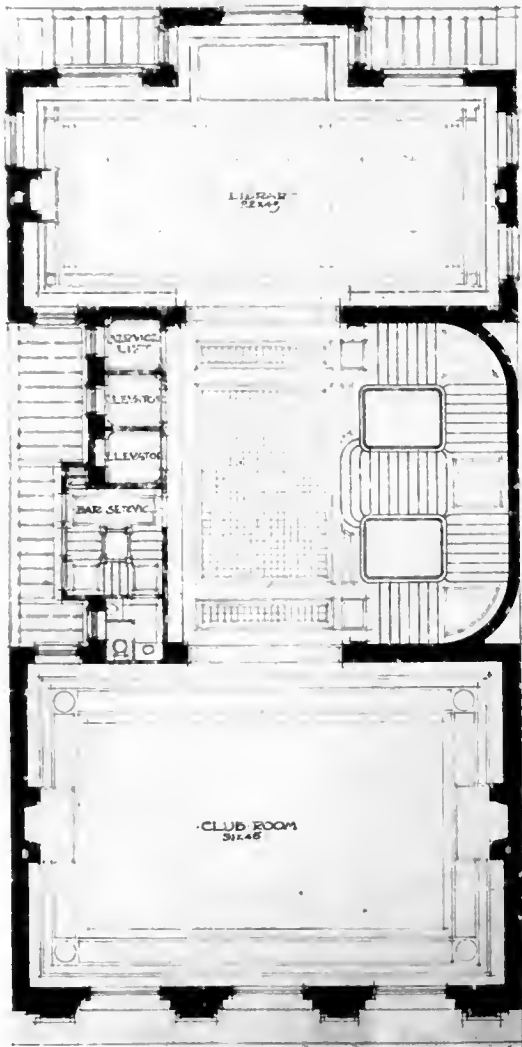




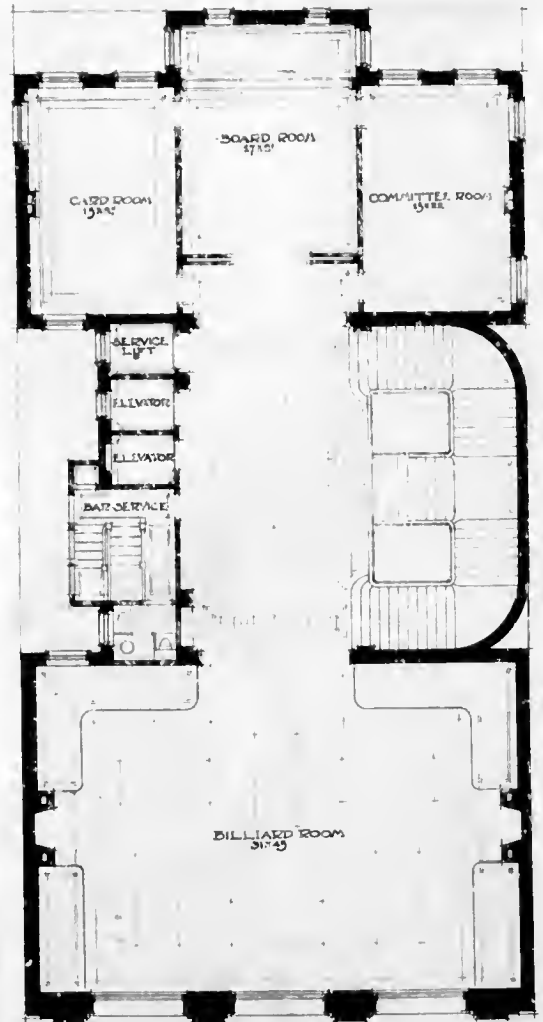
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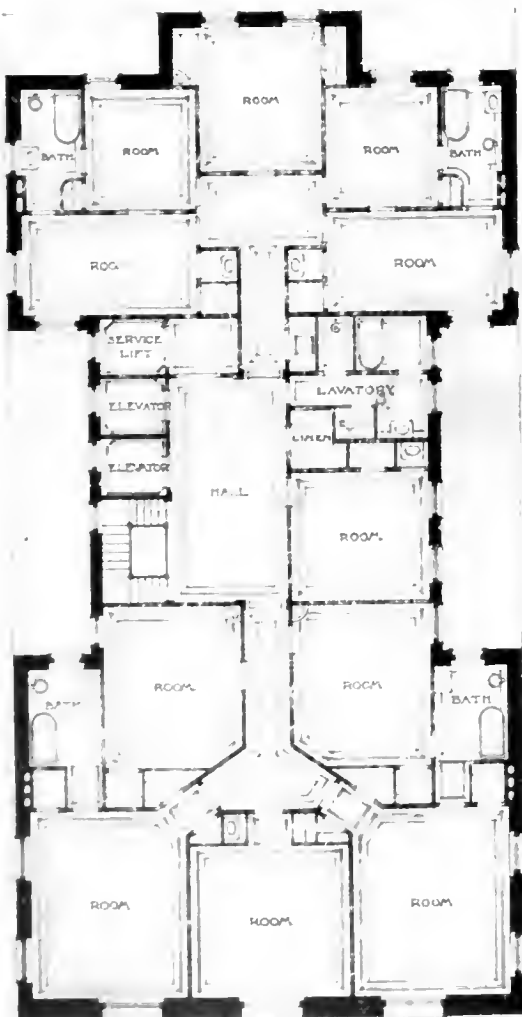
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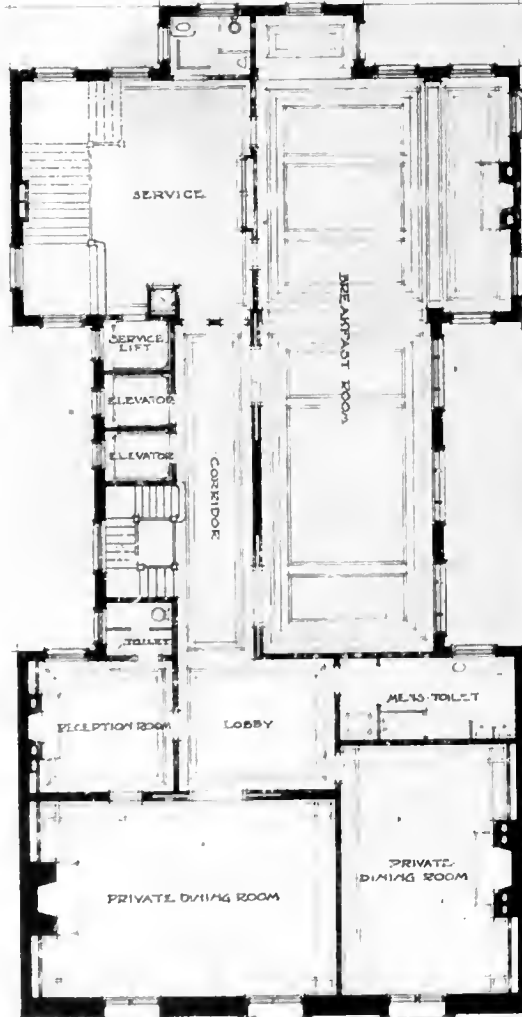
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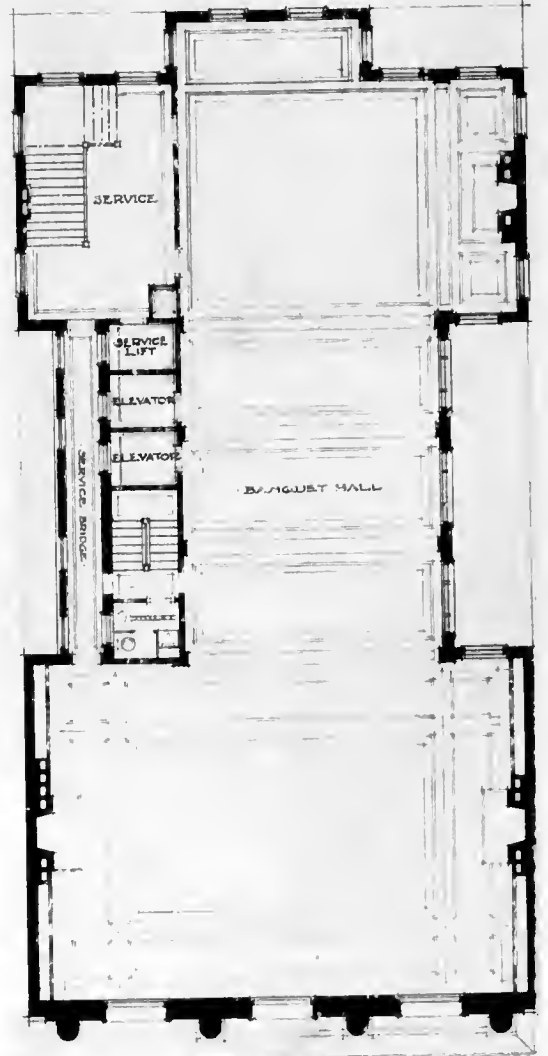
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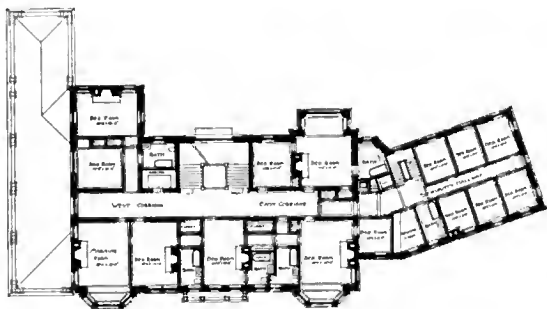
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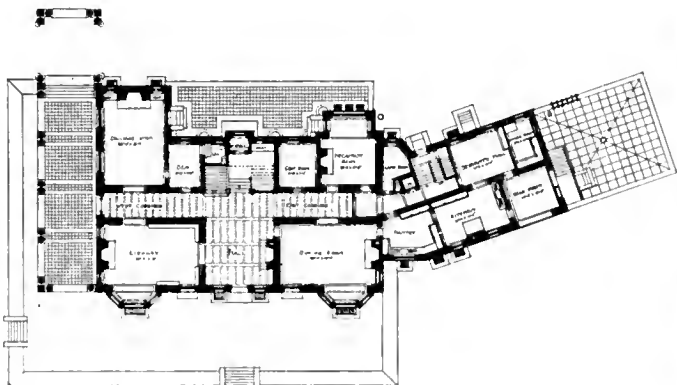


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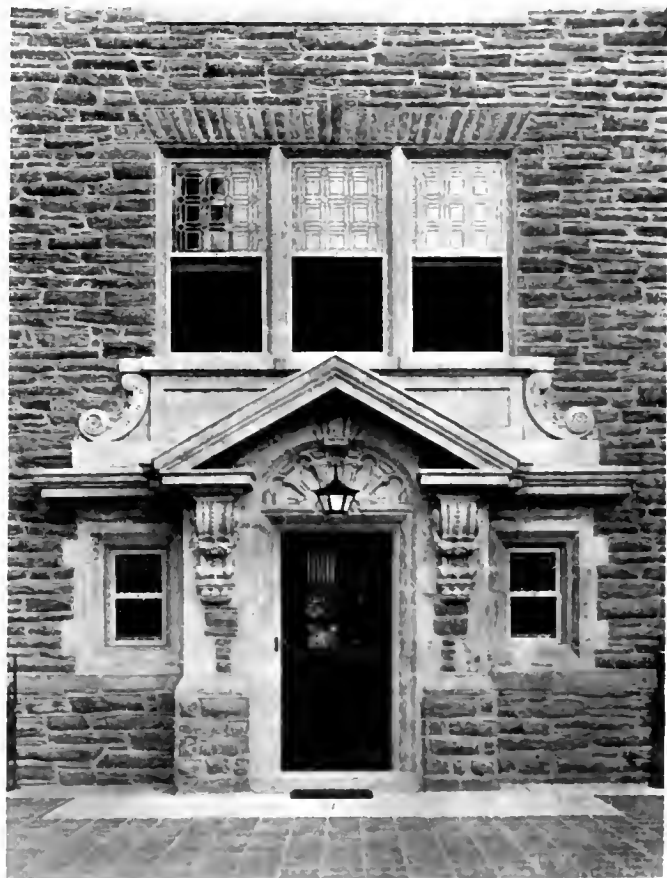


SECOND FLOOR PLAN.

HOUSE FOR MR. WILLIAM T. WRIGHT,  
ST. DAVID'S, PA.  
BROCKIE & HASTINGS, ARCHITECTS.



FIRST FLOOR PLAN.



DETAIL OF THE NORTH ENTRANCE.





THE MAIN HALL, FIRST FLOOR.



THE STAIRWAY FROM THE HALL.  
HOUSE FOR MR. WILLIAM T. WRIGHT, ST. DAVID'S, PA.



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# THE Architectural Review

VOLUME XIII. NUMBER 1

JANUARY, 1906



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## PLATES

PLATE I. — THE TEMPLE AT PAESTUM, FROM A WATER-COLOR BY HUBERT G. RIPLEY, BOSTON, MASS.

PLATES II.—VII.—THE ENGINEERING BUILDING, NEW YORK CITY (PLANS, ELEVATIONS, SECTION AND EXTERIOR SCALE DETAILS). — *Hale & Rogers, Architects; Henry G. Morse, Associate.*

PLATES VIII., IX. — THE ENGINEERS' CLUB, NEW YORK CITY (PLANS AND PERSPECTIVE). — *Whitfield & King, Architects.*

It is with great satisfaction that we record the reinstatement to office of Messrs. R. Clipston Sturgis, Joseph J. Corbett and Charles Logue, the members of the Boston Board of School-house Commissioners. The first official order signed by the recently elected Mayor directed the dismissal of the board appointed by Acting Mayor Whelton and the reappointment of the three men who have done such notable work for the city of Boston in the development of an economical type of school building and in the erection of many well-known schools which stand as monuments to their abilities and judgment. The protest which followed their removal from office came not only from Bostonians but from architects all over the country who appreciated their exemplary work.

The interruption of their activities is to be regretted, but the strength of public opinion shown in the recognition of faithful services and the demand for the immediate return of the Board to office is cause for great satisfaction.

MR. LOUIS N. PARKER'S scheme for educating the English people in history, for stimulating their patriotism, for developing their esthetic powers of enjoyment, and for arousing their civic pride is an extraordinary one indeed. He would do this by means of the Historical Pageant, which he reversely describes as follows:

"Let me say what a pageant is not. It is not a circus. It is not a procession. It is not in any sense a display of professionalism. Nor is it a pastoral play. It is the representation of the history of a town in dramatic form, from the earliest period to some later point, forming a fitting climax. This is set forth in verse and prose of the most direct sort, and is embellished with choruses, songs, dances, marches, and every legitimate spectacular adjunct. It is acted in some beautiful and historical spot, which is left without any artificial embellishment whatever. It is acted by the citizens of the town, their wives, their children and their friends — therefore by the actual lineal descendants of the characters represented. The pageant is not a stage play. It is a lofty and dignified panorama of the town's history. And it is more: it is an act of local patriotism."

Mr. Parker's idea has been carried out most successfully in

the Sherborne pageant, where the arena covered seven acres. Warwick is now preparing for a pageant of still greater magnitude, and Mr. Parker has in mind a scheme — or a dream — for a Pageant of England, given by the two or three thousand people who have participated in the pageants of five historical towns, to be performed in Windsor Park before two or three audiences of 50,000 people.

Whether the scheme is practical on such a scale is a very doubtful point, but the enthusiasm aroused at Sherborne and Warwick and the enormous amount of labor gladly undertaken by their townspeople lead us to believe that the main aim of the plan — the educational result — is possible of more or less perfect accomplishment in the town pageants.

THE ARCHITECTURAL LEAGUE OF AMERICA terminates a year of active and successful educational work with its annual convention, held in New York City on January 31 and February 1 and 2.

The League continues its foreign scholarship and during the year has secured three scholarships in architecture at Harvard University. The foreign scholarship will be supported in the future by the proceeds from the sale of a proposed annual publication, which is to be the presentation in book form of carefully selected plates from the various club catalogues together with papers read before the clubs or the convention.

The membership of The League has been increased by the addition of the San Francisco Architectural Club.

The Annual Dinner will bring the convention to a close on the evening of February 2, immediately after which occurs the opening of the exhibition of the New York League.

THE THIRTY-NINTH ANNUAL CONVENTION of the American Institute of Architects, held this month in Washington, has made clear at least one thing, — the great variety of opinions held by the members of the Institute on the subject and conduct of competitions. The gist of the proceedings will be found elsewhere in this issue, where it will be seen that this subject occupied a conspicuously large part of the three days session.

Mr. Cass Gilbert's contention that "Competition is War, and War is Hell" was a masterly demonstration of the fact that a competition is a game of chance and a means by which the end sought is seldom or never gained. The institution is here, however, and probably always will be, so that efforts towards improvement of existing conditions rather than towards a complete abolishment of the system will have a more practical value at the present time.

One point which was well expressed by Mr. Robert D. Andrews and seemed to meet with general approval is that many of the shortcomings of the competition system might be avoided if the architects throughout the country would accept no invitation whatsoever to compete without first consulting with the other invited men and assuring themselves that the program provides for a competition satisfactory to their convictions of what is fair and just to client and competitors alike.

The suggestion that all drawings entered in competition should be signed by the architect presupposes an ideal jury which unfortunately does not exist. It is all very well to claim that the omission of the designer's name is an insult to the integrity of the jurors; the presence of the name, even though it carried no weight whatever in the minds of the jury — an extremely hazardous hypothesis — will always be *thought* to have influenced their choice and will form a basis for endless criticism of their decision.

It was unfortunate that the notable banquet of last year could not have been duplicated at this convention. Since next year will mark the semi-centennial anniversary of the founding of the Institute, however, it is planned to make the occasion one that will not soon be forgotten. The committee in charge of arrangements has been empowered to invite representatives of the allied arts, educators, men of letters, and all others having an interest in the advancement of art and architecture, so that once again American Art in its broadest sense will have the stimulus which an event of this kind cannot fail to give.

(FROM "THE ARCHITECT," LONDON.)

WEST END OF ST. MARK'S CHAPEL,  
WAKEFIELD CATHEDRAL.

(FROM "THE ARCHITECT," LONDON.)

WESTMINSTER CATHEDRAL, ENTRANCE DOORS.  
J. F. BENTLEY, ARCHITECT.

(FROM "THE BUILDER," LONDON.)

DESIGN FOR A COVERED BRIDGE.  
BY ROBERT ATKINSON.

## Current Periodicals

### A Review of the Recent American And Foreign Architectural Publications

RETURNING now to the English and Continental magazines, which have fallen somewhat into arrears through the omission of this department from one number of *THE REVIEW*, we find little enough to hold us for any length of time. Given an acceptance of the current British standards of commercial and public architecture, there is little enough in the major magazines of this sort of thing, let alone those provinces in which the British architects stand admittedly supreme; namely, church building and domestic architecture. The policy of the English magazine seems to be to publish anything that comes to hand without scrutiny or editing of any kind, and as a result we constantly find, both in *The Builder* and *The Architect*, plates devoted to schemes that are in design and in presentation singularly contemptible. What possible reasons can there be for showing such effigies as the scheme for the decoration of a staircase published in *The Builder* (London) for November 18, the interiors of a fire insurance office, "Onaway," the "Design for a Victoria Memorial," the "Shops and Flats," the Church of St. Thomas, the "Proposed Hydropathic Establishment," and "Rossignol"; all published in *The Architect* (London) between the numbers for October 6 and December 8, inclusive? These are all examples of unintelligent "puttering" that have nothing to do with the art of architecture.

Running through *The Builder* from September 9 to November 18, we find indeed a few things of considerable interest. For example, the working drawings of a Nonconformist church in North Brixton, London, by Professor Pite, a curious and more or less unearthly scheme, hauntingly suggestive of Westminster Cathedral, and full of queer memorials of Syria, Byzantium, the Exarchate of Ravenna, Lombardic Italy and the early Florentine Renaissance. The editorial assault on Professor Goodyear's theories as to "architectural refinements," in the issue for September 23, is smashing and conclusive, at least so far as St. Mark's in Venice is concerned. That mysticism of a most poignant and penetrating sort entered into the design of mediæval buildings is unquestionable, but it seems neither to the editor of *The Builder* nor to our-

selves that Professor Goodyear has succeeded in demonstrating the mathematical basis of this mysticism. Certainly the leanings and irregularities in St. Mark's can result in no respect from these mystical proclivities of the mediæval freemasons. Some admirable pencil sketches of Gothic detail by Mr. J. B. Fulton are published in this magazine for October 7, and in the following number is a thoroughly charming design for a covered bridge in very modern Gothic by Mr. Robert Atkinson, which design we reprint. M. Rey's premiated design for artisans' dwellings in Paris, which appears in the same number, is certainly strange enough in its outward aspect, and one can hardly consider it convincing either from standpoint of beauty or of utility. Various examples of Mr. R. S. Lorimer's distinguished and delicate work are printed October 21, but after this to the end of the year there is little of importance, though we may note some rather loud-mouthed detail in Mr. Gibson's municipal buildings, Walsall, and some rather lawless toying with the respectable Hampton Court Palace by Mr. Atkinson in the shape of a new edifice for the Messrs. Waring in London.

We reprint from *The Architect* for October 6 a view of the new east end of the old parish church in Wakefield, now the cathedral of the new diocese, a vigorous, though in its pinnacle details somewhat harsh, version of late fifteenth century Gothic. Two shops are published October 13, which seem to us to

represent about all that is bad in the line of emancipated British design; one is by Mr. H. M. Wakley, and is wildly curvilinear, with monstrous and scaleless detail, the other by Mr. C. H. Worley, the latter suggesting the kind of thing that a child might construct out of German building blocks, though undoubtedly manifesting an original, though somewhat untamed, vitality of invention. From the issue for October 20 we republish a photograph of the main doorway of Westminster Cathedral by the late J. F. Bentley. With a passing reference to the exceeding awfulness of the design for a "Victoria Memorial" by Messrs. Bannister Fletcher & Sons, published October 27, we can pass over the other issues of

(FROM "THE ARCHITECT," LONDON.)

NOS. 41 AND 43 WARDOUR ST., W. LONDON.  
HORACE M. WAKLEY, ARCHITECT.NOS. 6 AND 7 GEORGE ST., W. LONDON.  
CHAS. H. WORLEY, ARCHITECT.



(FROM "THE ARCHITECTURAL REVIEW," LONDON.)

CHURCH OF ST. MARY THE VIRGIN, SUMMERSTOWN, S.W. LONDON.  
GODFREY PINKERTON, ARCHITECT.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)

BRITANNIA ROYAL NAVAL COLLEGE, DARTMOUTH, ENG. THE SICK QUARTERS.  
SIR ASTON WEBB, ARCHITECT.

this magazine up to and including that for December 8. The photographs of Wakefield Cathedral are, of course, interesting, but there is nothing else that requires notice of any kind.

*The Builders' Journal and Architectural Record* (London) is equally unimportant. Here and there in the letterpress we find small cuts of promising designs and admirable buildings, as for instance Sir Henry Tanner's Post-office in London, published October 18, Mr. E. A. Sudbury's competition design for a country library published November 15, and Mr. John Cocker's scheme for a country house in Cheshire. *The Builders' Journal* seems to get hold of excellent material not shown in other magazines, but only too often it relegates this to the narrow and inconspicuous columns of the letterpress. It continues its recognition of the existence of architecture in the United States, publishing November 8 Messrs. William Martin Aiken's and Arnold W. Brunner's Bath-house for the City of New York, a group of the singularly charming examples of domestic architecture in Boston by Messrs. Peabody & Stearns, Little & Browne, A. J. Manning, and R. C. Sturgis, and devoting considerable space in several of the numbers to a serious and thoughtful consideration of Mr. Claude Fayette Bragdon's theories as to the geometrical basis of mysticism in architectural design. It seems to have been left to this magazine to note the importance of this penetrating study Mr. Bragdon has made in quite untrod fields. Geometry seems to be coming somewhat conspicuously to the front just at present, a good example being the "garden city" that may be erected in Wales. With esthetics and economics both falling back on this useful science for a sound foundation, it looks as though interesting results must follow in this most active century.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)

BRITANNIA ROYAL NAVAL COLLEGE, DARTMOUTH.  
SIR ASTON WEBB, ARCHITECT.

(FROM "ARCHITEKTONISCHE RUNDschau.")

TOWN HALL AT CHARLOTTENBURG.  
REINHARDT & SÜSSENGUTH, ARCHITECTS.

(FROM "HOUSE AND GARDEN.")



A RESIDENCE IN CAMBRIDGE, MASS., FROM THE GARDEN. A. W. JACKSON, ARCHITECT AND OWNER.

The conclusion of the series of articles on the work of the late J. M. Brydon in Bath is published in *The Architectural Review* (London) for October. This is followed by an article on cheap cottages with some admirable examples of the excellent results that may be obtained by the simplest possible means; and this by a paper on the Church of St Mary the Virgin, London, of which Mr Godfrey Pinkerton is the architect. This latter is certainly a very extraordinary building, with hints of Westminster Cathedral influence here and there, and over it all a manifest determination to get away from the traditions and suggestions of the mediæval Church. Judging from the Non-conformist restraint of the sanctuary, "the Fires of Smithfield" shone before the parochial authorities and their architect, directing the action of the latter, who has certainly succeeded in eliminating about all of the architectural suggestions of Catholic Christianity. One notes, how-

ever, with some amazement, an altar backed by the Ten Commandments (that in the sixteenth century were considered adequate embellishments in place of a reredos), vacant of any cross or candlesticks, and with a book-rest carefully arranged for the "northward position," but itself gorgeously bedecked in a splendid frontal and super-frontal of elaborate needle-work.

The line has to be drawn somewhere, but sometimes it is drawn in curious places. Sir Aston Webb's Britannia Royal Naval College, Dartmouth, which is elaborately illustrated in the November issue, is, if one admits the validity of classical pilasters, broken pediments and rustication as a sound mode of architectural design (an admission which is, apparently, inevitable in spite of Professor Moore's recent and most masterly demonstration of the exact contrary), a brilliant and varied piece

(FROM "INDOORS AND OUT.")



"LITTLE THAKEHAM," PULBOROUGH, SUSSEX, ENG. EDWIN L. LUTYENS, ARCHITECT.

(FROM "INDOORS AND OUT.")



A PAIR OF COTTAGES, GARDEN CITY, LETCHWORTH. M. S. BAILLIE-SCOTT, ARCHITECT.

(FROM "ARCHITECTURE.")



LIBRARY FOR MR. J. P. MORGAN, EAST THIRTY-SIXTH STREET, NEW YORK CITY. MCKIM, MEAD &amp; WHITE, ARCHITECTS.

(FROM "ARCHITECTURE.")



RESIDENCE OF CAPT. J. R. DE LA MAR, NEW YORK. C. P. H. GILBERT, ARCHITECT.

of design, admirable in its scale and proportions and successful in its mingling of classical and mediæval suggestions. The treatment of the chapel is peculiarly interesting and the whole work shows rather singular power in massing, composition and the development of detail.

The December number is void of any notable interest. We may note, however, that in the fourth instalment of the articles on Irish ecclesiastical architecture, the round towers of Ireland have finished their course, and we may hope after a few more months to find these papers dealing with something more nearly approaching actual ecclesiastical architecture.

We look in vain through *La Construction Moderne* down to the issue for December 9 for any evidence of architectural vitality or a persistence of good taste. Nothing discovers itself, and we may go on to *Rundschau* in order to cull therefrom one very brilliant manifestation of some quality, the nature of which is not explicitly manifested. We refer to the Town Hall in Charlottenburg.

Among our American contemporaries *Architecture* comes easily first with a rich assortment of particularly fine plates. From these we select as absolute antitheses Messrs. McKim, Mead & White's library for Mr. Morgan, and Mr. C. P. H. Gilbert's Madison Avenue house in New York; on the one hand is a thing icy and exquisite, on the other a structure magniloquent and self-conscious. Is it possible that these two buildings emanate from the same century and repose in the same town? Of the other designs published in this number of *Architecture* high commendation must certainly be given to Messrs. Palmer & Hornbostel's Pittsburg Synagogue, as well as to Mr. Henry Bacon's Savings Bank in New York, and Messrs. Carrère & Hastings' Guggenheim mansion in New Jersey.

*The Brickbuilder* continues in its issue for December the articles on the work of the (restored) Boston School-house Commission, illustrating the work of Messrs. Shepley, Rutan & Coolidge, Messrs. Cram, Goodhue & Ferguson, and Mr. A. W. Longfellow. Among the plates are views of Messrs. McKim, Mead & White's Club-house in Princeton, Mr. Bruce Price's

Halsey house in Tuxedo, N. Y., Messrs. Parish & Schroeder's Christian Association Building for the University of Virginia, and views of Messrs. Purdon & Little's Unitarian meeting-house in Brookline which we illustrated in the Special Church Number.

*The American Architect* is comparatively unimportant, the only illustration of notable value being a view of Messrs. Winslow & Bigelow's thoroughly charming house in Readville, Mass., which we illustrated last April.

*House and Garden* for December contains a most interesting and delightfully illustrated article on "An English Castle and its Village;" another on "Some Uses for Field Stone," a title which might be supplemented by "with Examples of the Misuse of the Same;" a somewhat spacious half-timber country house, and several other special articles, amongst them being one illustrating a peculiarly successful and fascinating house in Cambridge, Mass., the architect and owner of which is Mr. A. W. Jackson.

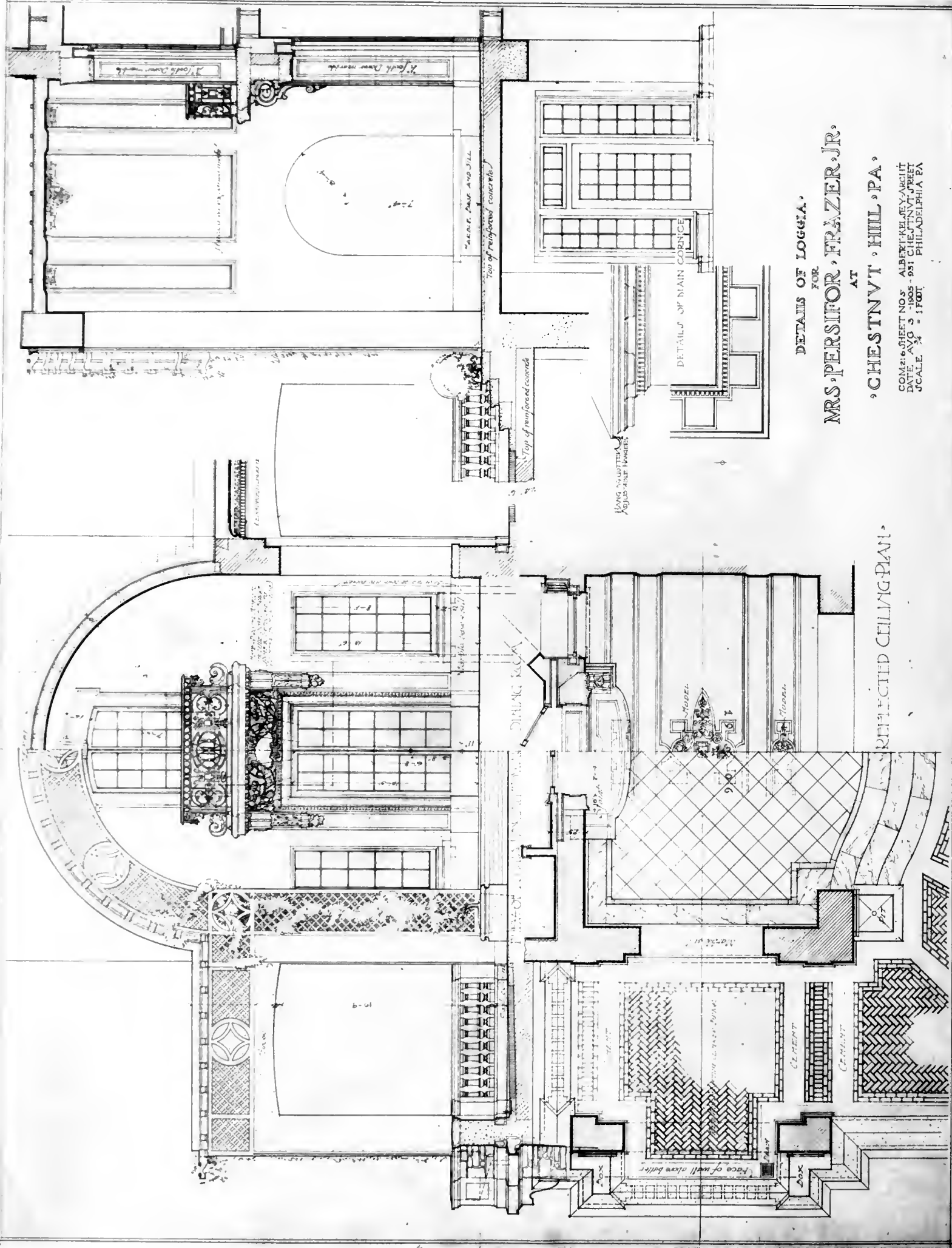
The first three numbers of *Indoors and Out* come to the reviewer in a bunch. The new magazine has a most attractive make-up and is illustrated by admirable plates. The series of articles on "The Newtons" serves to show the great variety of local domestic architecture. In the first number, surely one of the most delightful of these examples, is the house for Mr. Sharpe by Mr. J. E. Chandler. We have already referred in a former number to this fine piece of half-timber work. Another article in the October issue is on an English country house by Mr. E. L. Lutyens, a thing so charming in every possible aspect

that the reviewer declines to express himself fully on the subject. Another admirable design in the same issue is that of a house in Rosemont, Pa., by Mr. Wilson Eyre.

Messrs. Peabody & Stearns' "Penshurst," a great country house in Pennsylvania, is very fully shown in November.

The more recent architecture in Princeton is under consideration in the December number. We have already commented on the more important of the buildings illustrated, except, perhaps, two very engaging imitations of Warwickshire half-timber work in the form of shops by Mr. R. C. Gildersleeve.

50A.



DETAILS OF A LOGGIA FOR MRS. PERSIFOR FRAZER, JR.

CHESTNUT HILL, PENNA.

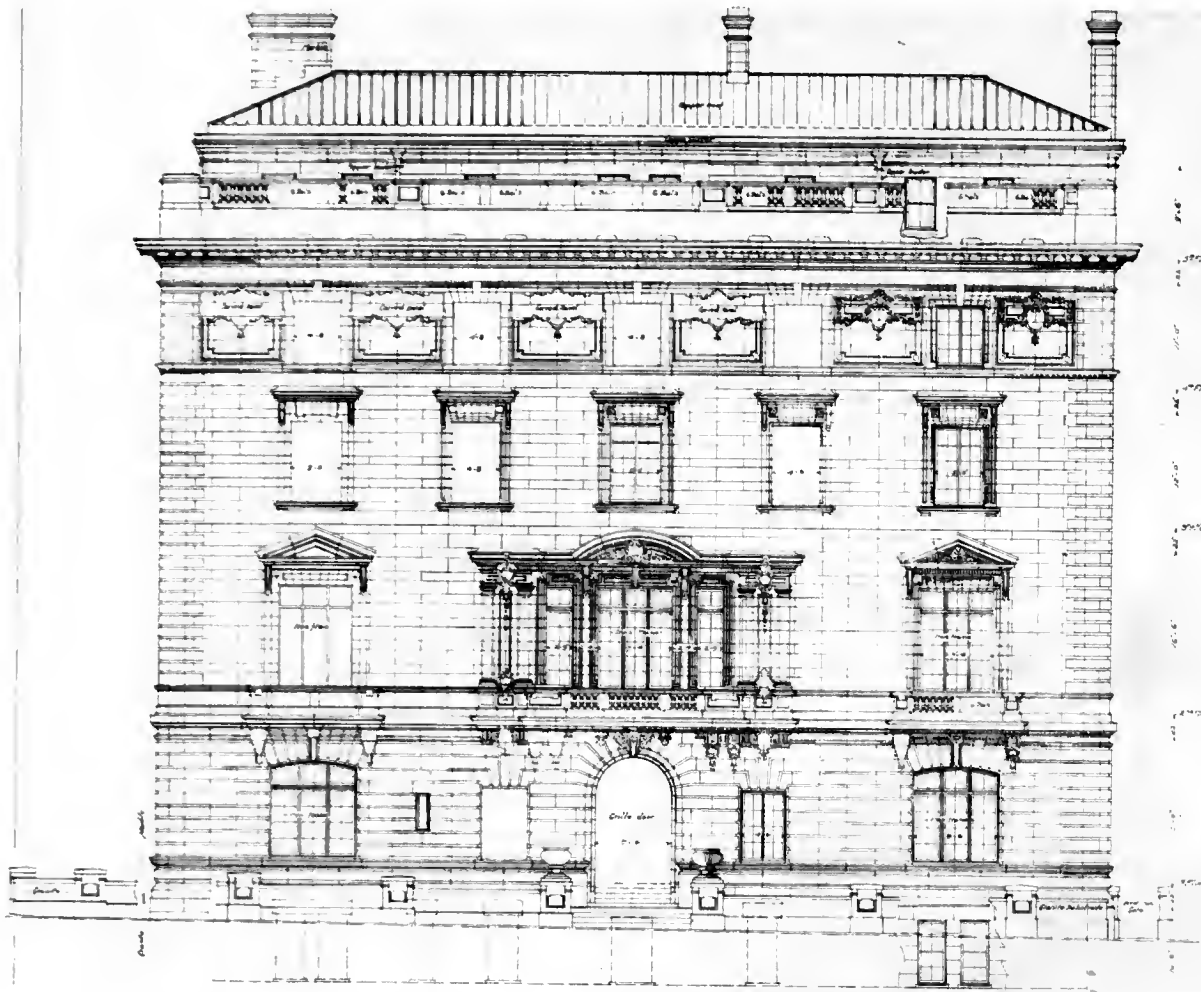
ALBERT KELSEY, ARCHITECT.

DETAILS OF LOGGIA.  
FOR  
MRS. PERSIFOR FRAZER, JR.  
AT  
CHESTNUT HILL, PA.

COM: 2 SHEET NOS. ALBERT KELSEY, ARCHT.  
DATE: AUG. 3, 1905 - 931 CHESTNUT STREET  
SCALE: 3/4" = 1 FOOT PHILADELPHIA PA

503.





63RD STREET ELEVATION.



-FIFTH AVE. ELEVATION-

RESIDENCE FOR J.B. HAGGIN, ESQ.  
FIFTH AVE. AND 63<sup>RD</sup> ST. NEW YORK, N.Y.

HOUSE FOR J.B. HAGGIN, ESQ.  
825 FIFTH AVE.

SCALE 1/4" = 1'-0"  
DRAWING NO. 2226

COPELAND AND DOLE, ARCHTS.  
31 EXCHANGE PL. NEW YORK, N.Y.  
J.M. ROBINSON, C.E.

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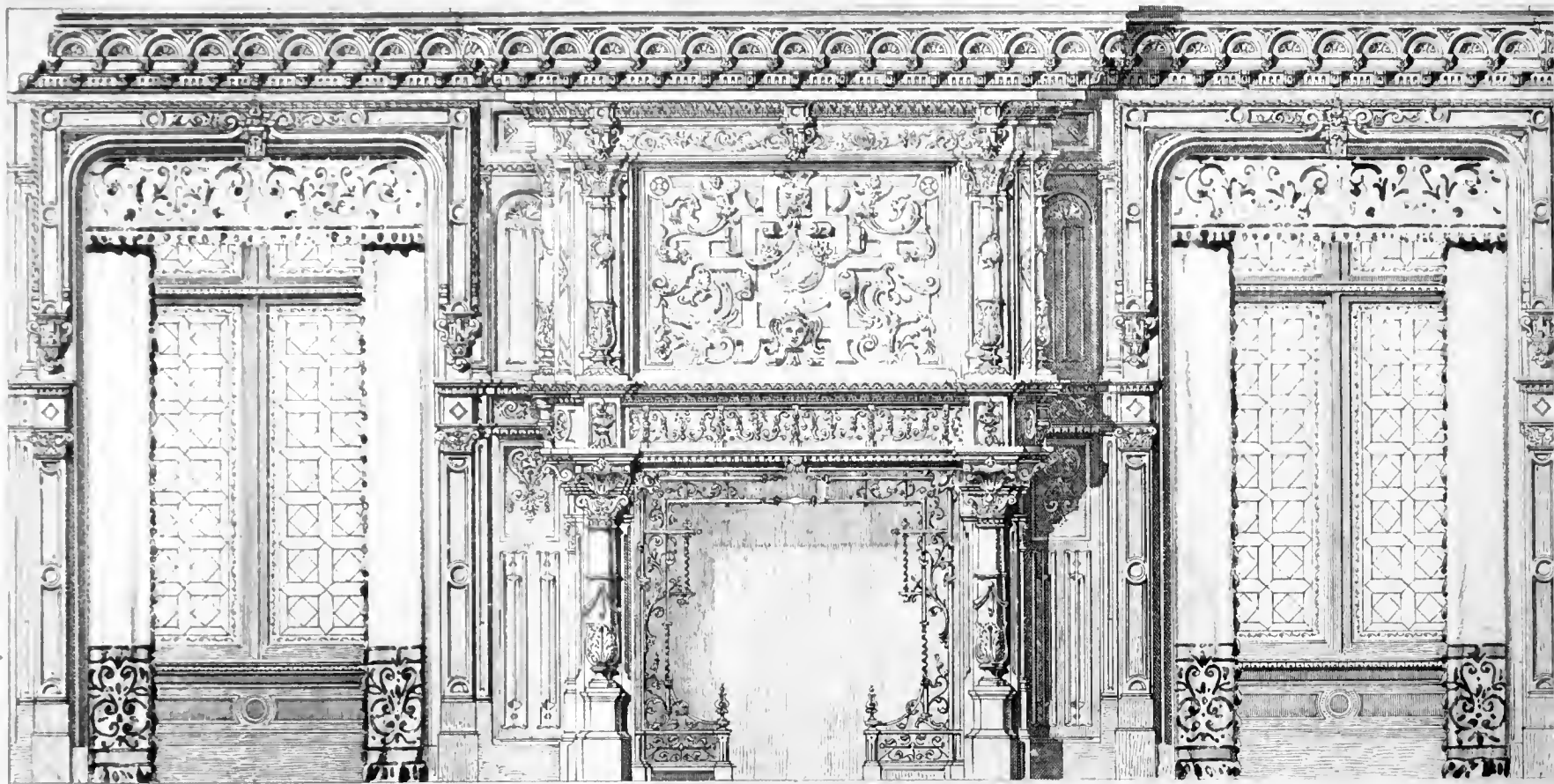
FIFTH AVENUE ELEVATION.

PROPOSED HOUSE FOR MR. J. B. HAGGIN, NEW YORK CITY.

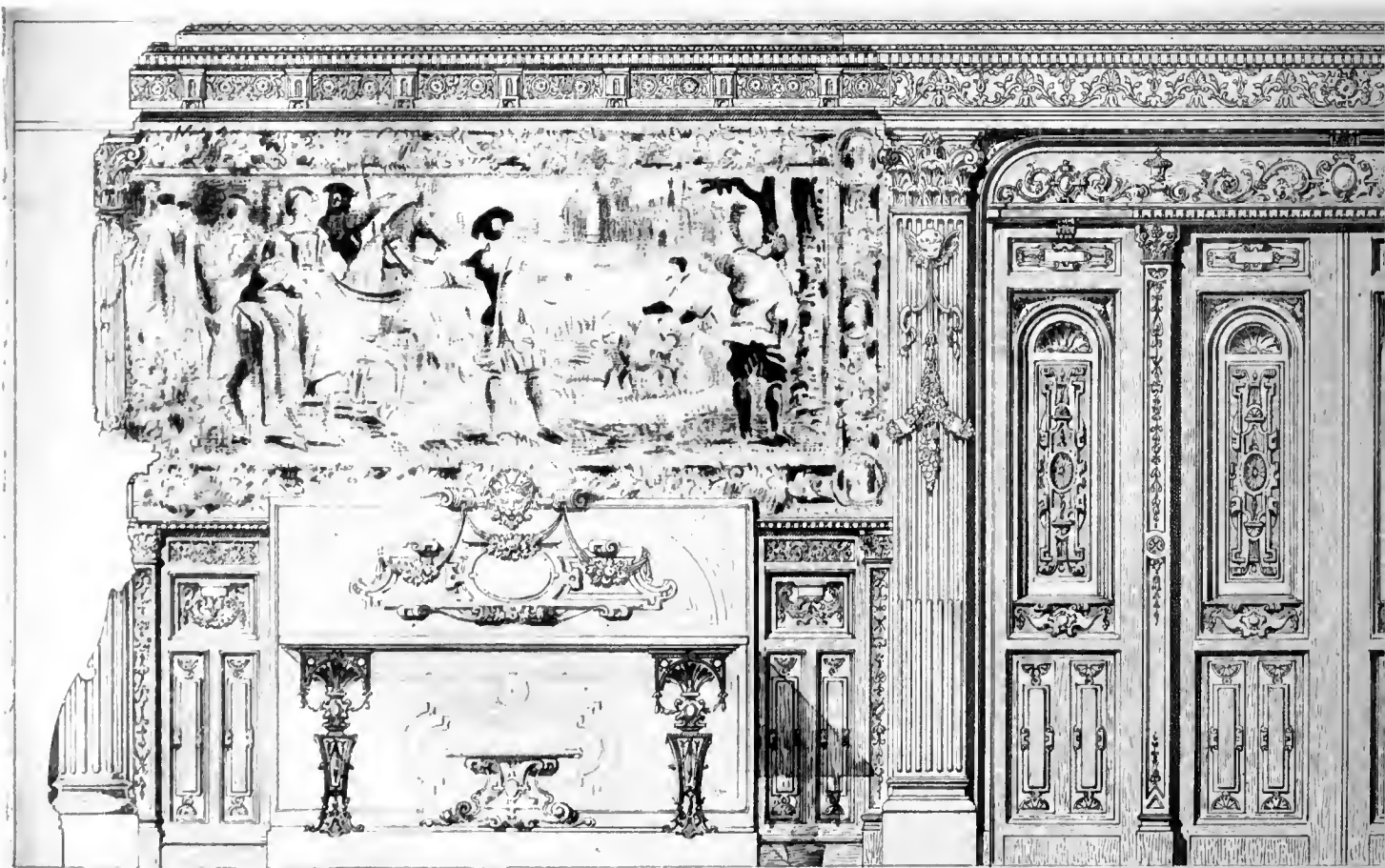
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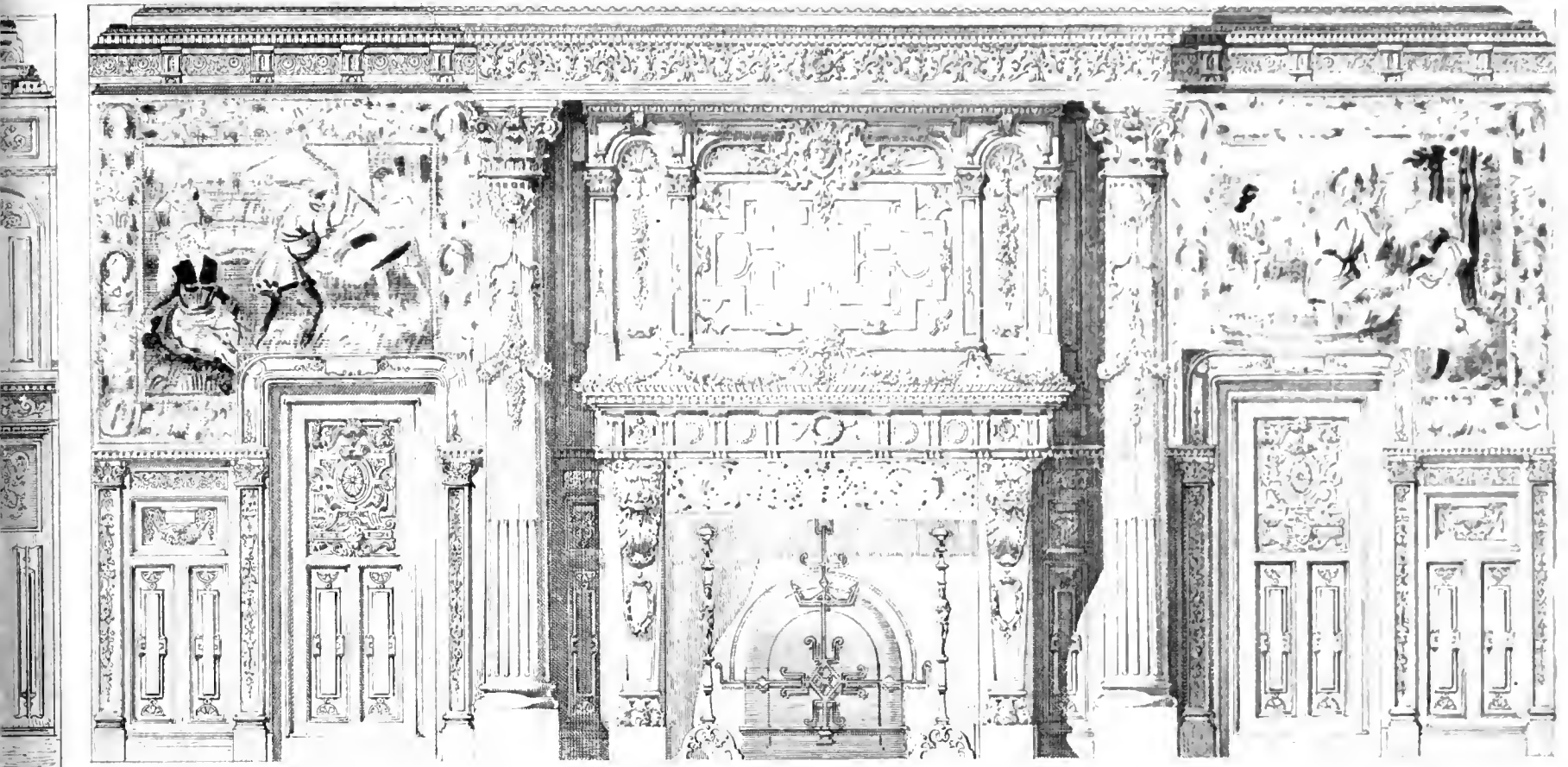


EAST ELEVATION OF GRAND SALON.

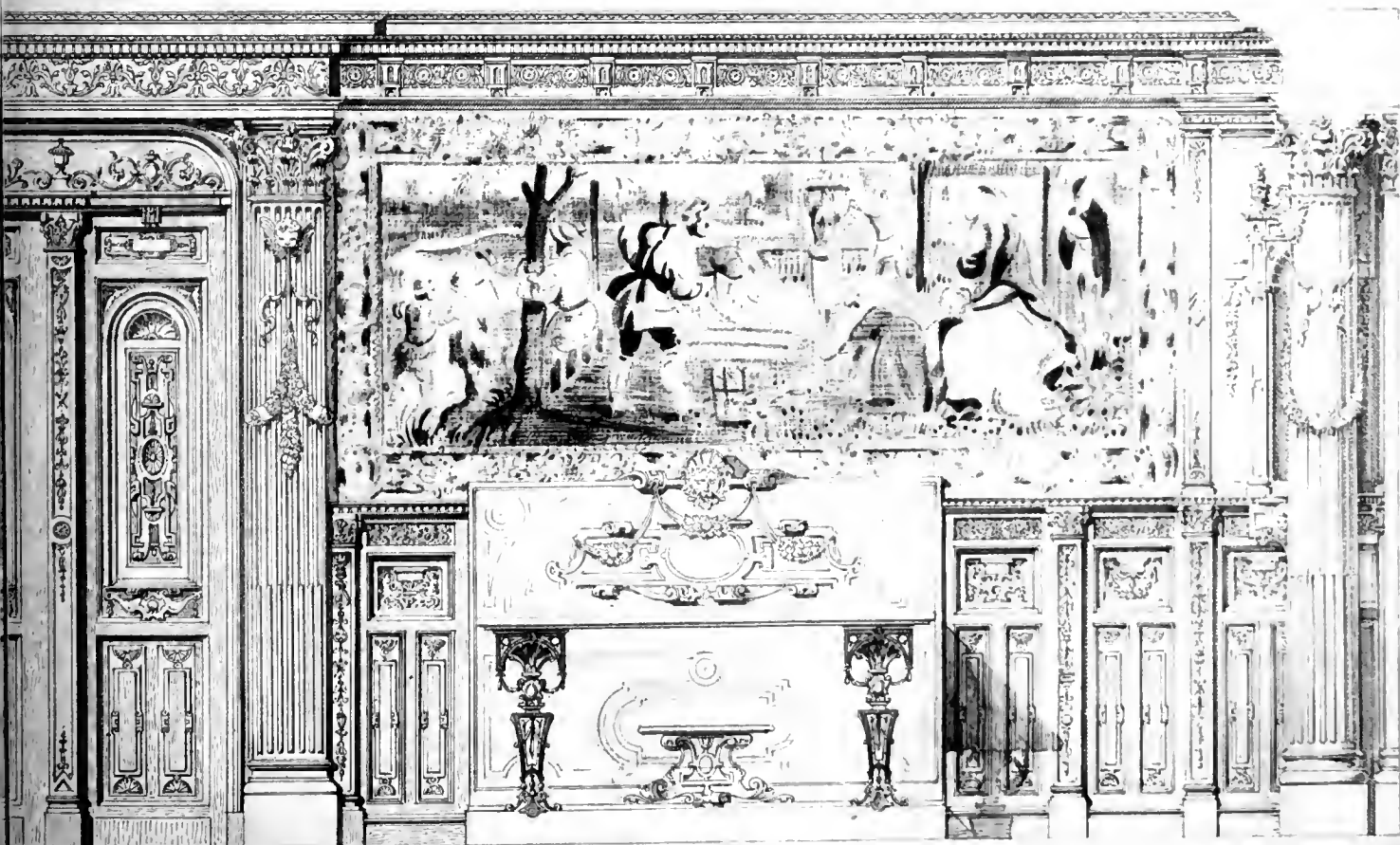


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SIDE ELEVATION  
PROPOSED HOUSE FOR MR.  
COPELAND



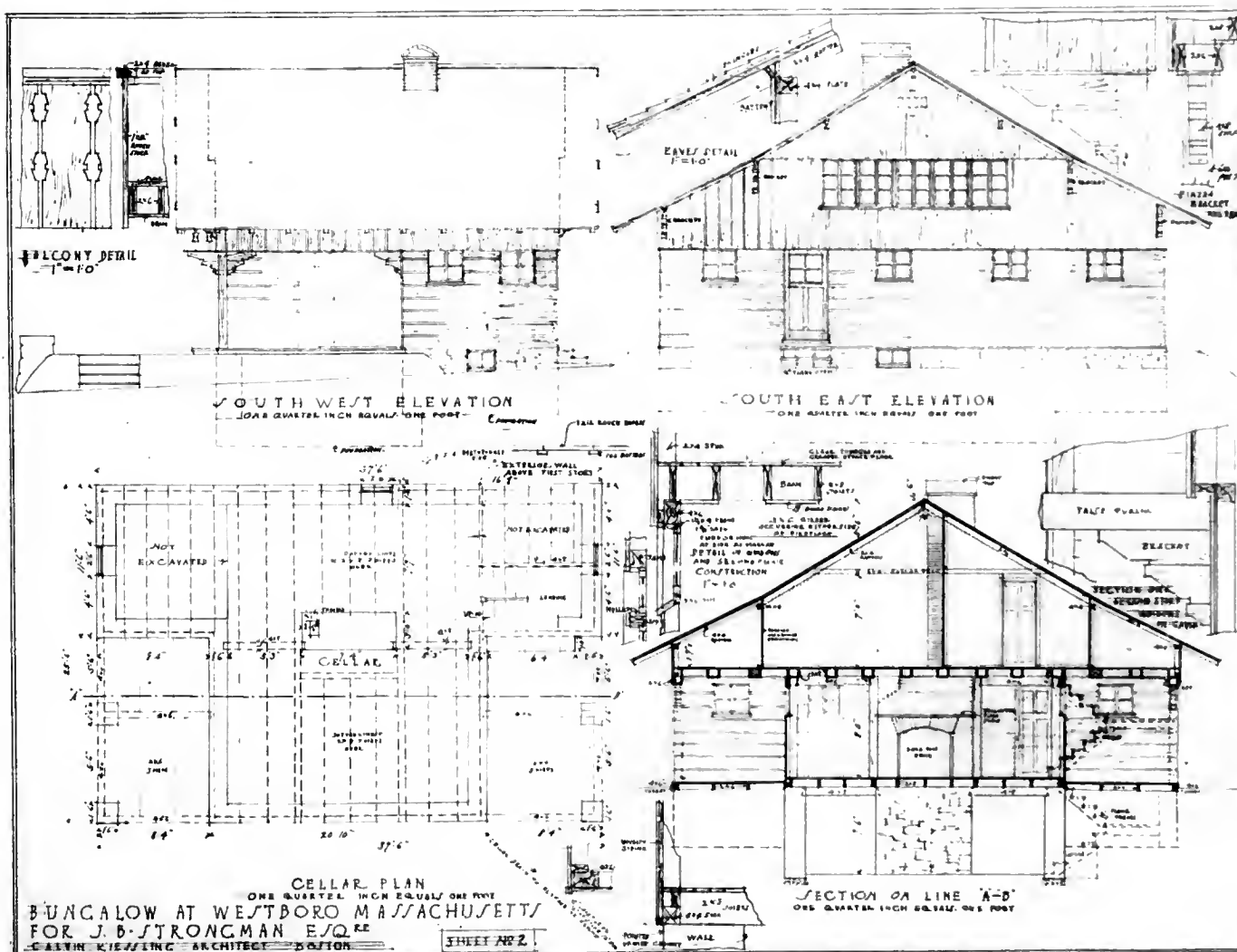
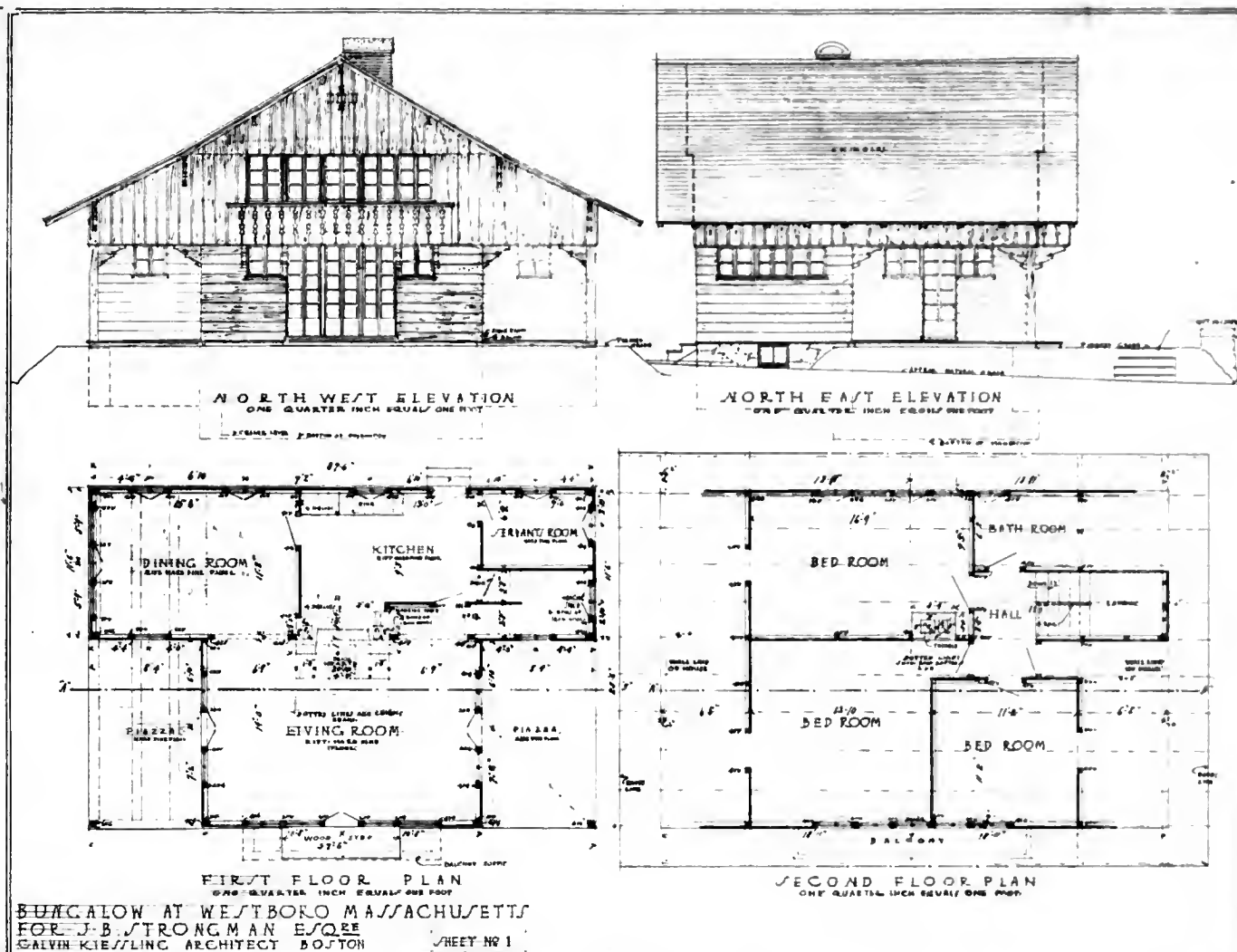
END ELEVATION OF DINING-ROOM.



DINING-ROOM.  
HAGGIN, NEW YORK CITY.  
ARCHITECTS.







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A FIFTEEN HUNDRED DOLLAR BUNGALOW, WESTBORO, MASS.

CALVIN KIESSLING, ARCHITECT.



# THE Architectural Review

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## PLATES

PLATE IX. — DETAILS OF A LOGGIA FOR MRS. PERSIFOR FRAZER, JR., CHESTNUT HILL, PENNA. — *Albert Kelsey, Architect.*

PLATES X.—XII. — PROPOSED HOUSE FOR MR. J. B. HAGGIN, NEW YORK CITY (PLANS, ELEVATIONS AND INTERIOR DETAILS). — *Copeland & Dole, Architects.*

PLATES XIII., XIV. — THE BLOOMINGDALE MAUSOLEUM, BROOKLYN, N.Y. (PLANS, ELEVATIONS, AND INTERIOR DETAILS). — *H. Van B. Magonigle, Architect.*

PLATE XV. — A FIFTEEN HUNDRED DOLLAR BUNGALOW FOR MR. J. B. STRONGMAN, WESTBORO, MASS. (PLANS, ELEVATIONS AND DETAILS). — *Calvin Kiessling, Architect.*

**A**N interesting and important point in connection with the conduct of modern competitions was well brought out in the report of the American Institute of Architects' Committee on Competitions at the recent convention in Washington. We refer to the practice of employing skilled designers only during the time when competitive drawings are being made, for the special purpose of preparing plans to win.

This practice is becoming more and more common, and in the larger cities is now almost an established custom. In some cases the "competition experts" are employed to take charge of the competitor's office, evolve the plan and superintend the preparation of all the drawings, while the architect himself knows little of what is being done. The expert is employed on account of his greater experience in competition work and his knowledge of the many little tricks of presentation by which the jury of award is often influenced. While these devices are unobjectionable in themselves and perfectly legitimate, nevertheless they convey a false impression to the jury or the client, since they do not represent the individual capacity of the architect or his office.

Work has been awarded in this way which the successful competitor has had neither the education nor experience properly to execute.

If these experts in design who win the competitions would remain in charge of the working drawings and execution, probably there could be no complaint. As it often happens, however, their interest in the matter and their power over the design ceases as soon as the competition is closed, and the working drawings are prepared by men who are often incapable of carrying out the design in conformity with the original scheme. This, of course, is rank injustice to the client and to the community.

The remedy for this evil is not easily to be found. One suggestion is that architects who enter competitions should be

required to make their preliminary sketches *en loge*, outlining a scheme which must be followed in the further preparation of the competition drawings.

The report of the Committee leaves the matter at this point without recommendation. It deserves the careful consideration of the Institute and all other organized bodies of architects, for the unchallenged acceptance of this practice will be a dark blot on the good name of the profession.

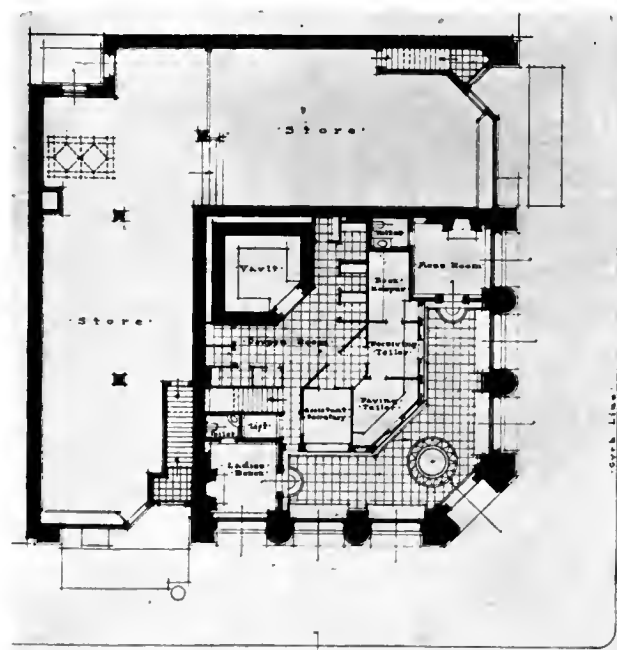
**I**N a recent issue of *The American Architect* appeared a very entertaining group of letters from present and former patrons of the official and semi-official ateliers of the *École des Beaux-Arts* written to their former pupils, now members of the Society of Beaux-Arts Architects in New York.

In addition to the polished manner of expression which characterizes almost every Frenchman's letters and which, since colonial days, has come to be so rare in those of an American, these letters are interesting as evidence of the close fellowship between *patron* and *élève* which continues undiminished through the years. We know of no other manifestation of the interdependence of man upon man that is just like the spirit of comradeship shown forth in these letters. Founded solely on a common love of beauty, it has had and will continue to have a strong influence for better things in art and architecture.

**W**HAT the presence or absence of this spirit may mean was well shown last month in New York City. The officers of the A. I. A. Chapter issued a notice that "as there is not sufficient business to warrant its being held," the regular monthly meeting would be postponed. On the other hand, the Society of Beaux-Arts Architects held a meeting with one hundred twenty members present and many distinguished guests. Professors Laird, Despradelle, Marquand, Weir, Martin, Hooper, Prevot, Revels, Spiering — the heads of many of the foremost schools of architecture in the United States — President Frank Miles Day of the A. I. A., Mr. William Barclay Parsons and many others, were present to consider means for the advancement of architectural education in America.

The report on the possible federation of architectural schools from the Society's committee, Messrs. Cook, Despradelle, Carrère, Trowbridge, and Lloyd Warren, was read and discussed. What the committee desires to obtain is, that in the same way as the men in the different Paris ateliers work upon one problem and have an opportunity of judging not only how it can be solved under their own influences but also how it can be solved under others quite different, so the architectural students in America — in school or draughting room — may be able to compare and judge and in this way establish certain standards of work. The coöperation of all architectural schools is hoped for, so that each problem in design may be determined by a central body in which all the schools are represented, and solved independently at each. It is further hoped that the system of teaching in the several schools may approach as nearly as possible the ideal condition, where students work together under a master, if possible aiding the master at times, and having as an artistic atmosphere the close relation of people studying together with one aim under a definite artistic influence; in other words, the relation of student and master in the Middle Ages and the Renaissance. Still another aim which the committee has is the establishment of night schools and ateliers to give opportunity to draughtsmen to follow the same line of studies as the regular architectural student in the schools. It is hoped that some arrangement may be made by which the draughtsmen completing these courses may receive some certificate or degree either from a nearby architectural school or from the central body, certifying to their success both in study of design and the other necessary studies.

The Society of Beaux-Arts Architects does not desire that this movement shall lie in any way with any special class of architects, either those who have been educated in Paris or any others. It does not desire that its name or that of the School of Fine Arts shall be identified with the movement, and it welcomes above all else the coöperation of such a large number of unaffiliated architects that its own identity should be lost.



FIRST FLOOR PLAN

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STATE STREET TRUST COMPANY'S BRANCH OFFICE,  
BOSTON, MASSACHUSETTS.  
ALLEN & COLLINS, ARCHITECTS.



(FROM "ARCHITECTURE.")

RESIDENCE OF HON. ELIHU ROOT, NEW YORK.  
CARRÈRE & HASTINGS, ARCHITECTS.

(FROM "ARCHITECTURE.")

MADISON SQUARE PRESBYTERIAN CHURCH, NEW YORK  
MCKIM, MEAD & WHITE, ARCHITECTS.

THERE are two buildings of notable importance illustrated in *Architecture* for February, one the Harmonie Club by Messrs. McKim, Mead & White, the other the residence of the Hon. Elihu Root by Messrs. Carrère & Hastings, both in New York. In each case, the designs are of that delicate yet severe type that marks the general good taste so paramount in the work of the more notable of American architects. The club-house is a fine piece of composition with detail of an almost morbid refinement. The word is too strong to use, but it may serve to indicate the passion for perfect delicacy that is so evident in this building, as well as in others of the same form and class. Almost the same might be said of Mr. Root's house, which is pure reserve and refinement made manifest. There is nothing architects need more than self-control, and work of this nature shows what may be obtained by the exercise of this desirable quality.

Messrs. McKim, Mead & White's Madison Square Presbyterian Church is far from being as revolutionary as has been

## Current Periodicals

A Review of the Recent American  
And Foreign Architectural Publications

claimed by unwise advocates. It is as conservative and scholastic as one might wish and the very idea of revolution is as far from it as possible.

The leading article in *The Brick-builder* for January is Mr. Phillip's, "Modern Catholic Church Work in England."

The illustrations all point the finger of scorn at modern Roman Catholic work in other countries outside this singularly favored England. Mr. Eastwood's Cathedral in Leeds has been referred to many times, as have, indeed, nearly all the other churches illustrated, particularly that most marvellous of all modern ecclesiastical structures, the Church of the Holy Rood, Watford, by the late and forever to be lamented J. F. Bentley. We reproduce one photograph of the exterior of this latter church, though its chief glory lies in its interior, which is a marvel of the most intense feeling and conscientious study, dominated by a full appreciation of the eternal principles of good art. Four fine and convincing churches by Mr. Leonard Stokes follow, two of them, those at Sefton Park, in Liverpool, and at Peterborough, being peculiarly beautiful. In spite

(FROM "THE AMERICAN ARCHITECT.")

SQUADRON C ARMORY, BROOKLYN, N. Y.  
PILCHER & TACHAU, ARCHITECTS.

(FROM "ARCHITECTURE.")

HARMONIE CLUB, NEW YORK CITY.  
MCKIM, MEAD & WHITE, ARCHITECTS.

(FROM "THE BRICKBUILDER.")

CHURCH OF THE HOLY ROOD, WATFORD, ENGLAND.  
J. F. BENTLEY, ARCHITECT.

(FROM "THE AMERICAN ARCHITECT.")



THE NEW BOURSE, AMSTERDAM, HOLLAND. H. P. BERLAGE, ARCHITECT.

(FROM "THE WESTERN ARCHITECT.")

RESIDENCE OF L. S. BARTLETT, LOS ANGELES, CAL.  
CHARLES F. WHITTLESEY, ARCHITECT.

(FROM "AMERICAN HOMES AND GARDENS.")

THE STAIRWAY, "ROSECLIFF," THE HOME OF MRS. HERMAN OELRICHS, NEWPORT.  
McKIM, MEAD & WHITE, ARCHITECTS.

of its comparatively small numbers and smaller financial resources, the Roman Church in England is doing quite as much toward the development of true ecclesiastical architecture as is the Establishment itself. The Roman Church of St. John, Cambridge, Mass., by Messrs. Maginnis, Walsh & Sullivan, illustrated in this number, is another example of that style, in itself beautiful, though undeveloped, which Roman Catholics are following so considerably just at present, namely, the Lombard fashion of North Italy. To us it is out of harmony with the present century, but granting the style, the architects have handled it with the general success that one can postulate now quite safely of all of the things they do. Another piece of church work in this number is the parish house for Christ Church, New York, by Messrs. Parish & S. L., already illustrated in our Special Number on Churches, a conservative example of cautious Gothicism in its exterior, but with plans of a degree of ingenuity that quite strike one dumb.

The second of the papers on "Brick Architecture in Denver" shows as varied an assortment of predilections as one might naturally expect. Many of the varied theories are worked out with considerable success, but the effect of any given street must be rather notably chaotic. The series of articles on the work of the "Boston School-house Commission" is illustrated by sound and simple work by Messrs. Stickney & Austin, Edwin J. Lewis and Messrs. Clough & Wardner.

In *The American Architect* are published complete drawings of Messrs. Pilcher & Tachau's extremely interesting Armory in Brooklyn. We reprint a photograph of a portion of the thus far incomplete work, under the conviction that it shows in a very noticeable fashion power of composition and the placing of detail to the best ends, though we confess it seems to us that the large arches seem to demand optical emphasis

through the use of the trimming material otherwise placed so intelligently. Mr. J. H. McGuire's Roman Catholic Cathedral for Richmond, Virginia, is an unfortunately commonplace version of Roman Renaissance, quite unworthy, to all appearances, of its high function, but destitute of the evidences of invincible ignorance that until recently have marked Roman work in this country. The illustrations of those exquisite and comparatively little known minor chateaux of France are continued in the number for February 3. These really wonderful buildings play the same part in France as that enacted by the farms and manor houses in England in the sixteenth century, in that they show how lasting was the lesson of mediævalism and how persistently its principles continued long after an artificial impulse had established the so-called Classical precedents as the only ones worthy of serious admiration. In both cases, French and

English, the work is Classical only in name and, in a measure, in detail, and sound and vital Gothicism underlies all. Two refined and interesting houses in Boston by Mr. J. A. Schweinfurth are published February 10, together with several views of a Bryn Mawr house by Messrs. Cope & Stewardson, to which we have already referred. The issue for February 17 is marked by a singular group of Continental buildings, the new Bourse, Amsterdam, Holland, the Royal Palace and the Austrian-Hungarian Bank, Budapest, and the Hippodrome in Paris. The first of these buildings is an example of that curious movement so noticeable in Scandinavian countries toward a certain kind of originality that results from extreme directness of design, the ornament being purely ornament with no Classical pretense at structural quality. This does not mean that the ornament is unstructural, but that it is treated simply as ornament, that is, small units of extreme beauty placed where they tell to the best effect.

(FROM "THE ARCHITECT," LONDON.)



TRURO CATHEDRAL. J. L. PEARSON, ARCHITECT.

(FROM "THE ARCHITECTURAL REVIEW," LONDON.)

(FROM "THE BUILDER," LONDON.)



KELLING PLACE, NORFOLK, ENGLAND. EDWARD S. PRIOR, ARCHITECT.



ST. JOHN'S SCHOOLS, BRISBANE, AUSTRALIA. HALL &amp; DODS, ARCHITECTS.

This, as may be seen, is quite different to the theory underlying the design of the other buildings referred to above, where, especially in the Palace, the ornament takes on a certain fictitious structural quality in the shape of columns, pilasters, cornices, pediments, balustrades, etc., etc. Several new photographs of Messrs. McKim, Mead & White's Library for Mr. Morgan are published February 24, and in the same number a sketch for a thoroughly good Roman Catholic Church for Westchester, New York, by Messrs. Lynch & Orchard.

Mr. Montgomery Schuyler, in his leading article in *The Architectural Record* for February, gives us a delightfully personal and conversational study of "The New New York Houses," penetrating in its criticism withal and illustrated by a varied assortment of superficially irreconcilable types that, however, show under all a sane and wholesome return to simplicity of composition and refinement of detail. This article is followed by another on some of the Chicago dwellings of Mr. Howard Shaw; straight, sincere and very domestic all of them, whatever may be their stylistic connotation. Eighteenth century Parisian doorways succeed this article, and this again is followed by an exposition of what is called "An Architectural Oasis," namely Naugatuck, Connecticut, where Messrs. McKim, Mead & White have had a notable opportunity to show what may be accomplished in the regeneration of a country town when this regeneration is at the hands of architects of consummate ability, instead of being, as is so generally the case, subject to the tender mercies of the local "architect and builder." A charming Japanese impression by Miss Ben-Yusuf brings this number to a close, except so far as notes and comments and reviews are concerned, and here one finds, as is always the case, unlimited nourishment of a peculiarly hygienic sort furnished in

(FROM "THE BUILDER," LONDON.)



RUSSELL &amp; COOPER, ARCHITECTS. DRAWN BY T. RAFFLES DAVISON.

large part by Mr. Russell Sturgis. The January *Inland Architect* contains several photographs of Mr. Cobb's Post-office and Custom-house, Chicago, Messrs. McKim, Mead & White's Municipal Building for Brooklyn, which we must confess seems to us singularly unstudied and uninteresting, and Messrs. Shepley, Ruten & Coolidge's harsh but unquestionably dignified group of buildings for the Harvard Medical School in Boston. In *The Western Architect* for January is an article by Mr. F. D. Millet on the American Academy in Rome, with snap-shot photographs of its new home, the Villa Mirafiori. The brilliant sketches of Mr. Burnham's schemes for the development of San Francisco are intensely interesting and serve to show admirably how great are the possibilities of this city. Of the domestic architecture of Southern California, so far as it is illustrated in this number, we can only say that there is evident a sad lack of "local color," except in one or two instances.

We reproduce the best of these, a residence in Los Angeles by Mr. C. T. Whittlesey, which is just about as fascinating a thing as one could ask, and which is almost Japanese in its achieved harmony with its natural surroundings.

The Swiss Riviera, the work of the late F. L. Olmsted in Washington, a study of old English books on gardening and special practical articles on houses and gardens make up the March number of *House and Garden*.

In *Indoors and Out* we find a well illustrated article on "Miraculous Florida" by Mr. F. E. Hartington. Here comes before us again the infinite charm of Messrs. Carrère & Hastings' St. Augustine hotels, in sharp contrast with their great country house "Whitehall," which, to our shame it may be said, seems to us a sad retrogression from the splendid standard established in their earlier work. A finely personal house by Mr. Wilson Eyre in Tuxedo, Mr. C. H. Walker's

(FROM "THE ARCHITECT," LONDON.)



TOWN HALL, WOOLWICH, ENG. A. BRAMWELL THOMAS, ARCHITECT.



(FROM "THE BUILDERS' JOURNAL AND  
ARCHITECTURAL RECORD.")



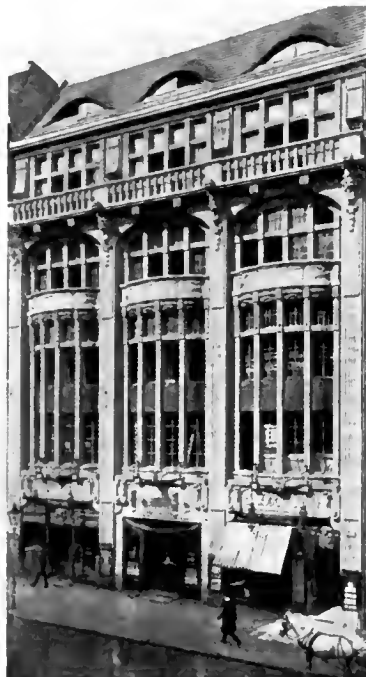
SCREEN, ST. ALBANS, SOUTHEND-ON-SEA, ENGLAND.  
NICHOLSON & CORLETTE, ARCHITECTS.

(FROM "LA CONSTRUCTION  
MODERNE," PARIS.)



AN APARTMENT HOUSE, NICE.  
M. J. SIOLY, ARCHITECT.

(FROM "ARCHITEKTONISCHE  
RUNDSCHAU," BERLIN.)



THE "AUTOMAT," BERLIN.  
PROF. BRUNO SCHMITZ, ARCHITECT.

(FROM "LA CONSTRUCTION  
MODERNE," PARIS.)



A HOUSE DETAIL, RUE DE LUYNES, PARIS.  
M. PRADELLE, ARCHITECT.

fascinating "Town Room" in Boston, wall papers, cheap cottages, etc., make up the balance of this number.

From an article in *American Homes and Gardens* on "Rose Cliff" in Newport by Mr. Barr Ferree, we reprint a photograph of the grand stairway by Messrs. McKim, Mead & White.

The most interesting thing in *The Architectural Review* (London) for February is a positively amazing house by Mr. Edward S. Prior. This comes pretty near being pure originality, though there is an underlying flavor of sixteenth century England and a superficial aspect that must owe its inception only to the new Westminster Cathedral. A valuable article in this number is on the matchless Greek temples of Sicily, altogether too little known.

From an incomplete collection of *The Architect* from December 1 to February 16, we reprint two plates, one of Truro Cathedral in the issue of February 2, the other of the Woolwich Town Hall published February 9. Truro is, as every one knows, the only complete Cathedral in England that has been undertaken since the great debacle of the sixteenth century, undertaken, that is, in the national and only ecclesiastical style. Pearson's work was unquestionably severe, scholarly, conscientious, based on the best thirteenth century precedents, yet varied vitally and modified to meet contemporary conditions. Archæological it is, in spite of this, and when Liverpool is completed, it will be possible to draw an interesting contrast between two buildings, both of which start from the same basis, but developed into such widely different aspects. We publish Woolwich Town Hall largely for the purpose of showing how unintelligently seventeenth century Classical details may be thrown together by contemporary English architects. To us the building has neither scale, composition, nor beauty. It is simply an aggregation of debased Classical forms assembled without rhyme or reason. There is little else of any very notable value in the magazine between the dates quoted above, except an original and interesting Episcopal throne from Salford R. C. Cathedral, an extraordinarily picturesque essay in French Chateaufesque in the shape of a great manor house by the late George Devey, and finally, quite the most inexcusable product that bears the name of an architect, a scheme for a Library in

Glasgow, which is the *reductio ad absurdum* of modern British Classic when handled by a perfectly ignorant and incompetent person, who is most amazingly an "F.R.I.B.A." One wonders how he became such, and why.

From *The Builder*, January 13, we reprint Messrs. Russell & Cooper's Rochester Technical Institute, a solid and able piece of Georgian composition. February 3 are published several photographs of the work of Messrs. Hall & Dods, Brisbane, Australia, one of which, St. John's School, we reprint as an altogether charming example of casual but perfectly successful composition, together with an underlying feeling for Gothic that is perfectly keen and efficacious.

There is little in *The Builders' Journal and Architectural Record* that requires comment, except a fine church in Manchester by Mr. W. C. Hardisty and some exquisitely original and beautiful church interiors by Messrs. Nicholson & Corlette, one of which, a screen for St. Albans, Southend-on-Sea, we reprint with enthusiasm.

Two plates from *La Construction Moderne* require exhibition, one a structure in Nice by M. Sioly, the other a detail of a house in Paris by M. Pradelle. There is enough detail in the

former example to last any careful architect a lifetime, but it is not of the sort that one would expect an architect to hoard with any particular degree of tenderness; in fact M. Sioly was probably wise in lavishing it all at once on this remarkable structure. The house in Paris may be noted chiefly for the astounding manner in which all sane idea of scale has been eliminated, and equally for the fashion the architect has devised of draping naturalistic foliage around and under his architectural features without the slightest regard to precedent or principle. If there were any possible way in which good taste could be instilled into French practitioners, the results of the national system of architectural education might be notable, but as matters stand at present, one is tempted to ask what good this education does, except to American students, since it goes into the bourgeois minds of the French students in all its purity, but comes forth "three-fourths sludge." The justification of the French schools must lie unquestionably, not in the hands of the Frenchmen themselves, but in those of the American students, who take to Paris a native good taste (wherever they may have acquired it) and persist in preserving this intact, in spite of the adverse influences that are brought to bear upon them.

# The Architectural Review

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Number 4

## Exterior Plaster as a Substitute for Wood

By J. Lovell Little, Jr.

TEN years ago most of the exterior plaster work which had been done in the East was used in connection with half-timber construction, or on gables where it fulfilled an ornamental rather than a structural purpose. With the steadily increasing cost of wood, plaster became more freely used, and lately there has been a growing tendency to use this material in place of shingles and clapboards. This has brought into consideration the lasting qualities of plaster when it has to be used in covering practically the entire walls of the building. In the half-timber and gable work the plaster usually appeared in the form of a panel, framed by wood, and the question of whether plaster would stand as corners, angles, belt courses, etc., did not have to be seriously considered. During the last few years many frame houses have been plastered so that there is an unbroken coating of plaster around the house. There have been failures in sufficient numbers to make people question the value of the material; but I think it may safely be said that the successes have outnumbered the failures in such proportion that the reliability of exterior plaster has been established. If properly mixed and properly applied, it will, in almost every case, form a more durable, a warmer, and a more attractive exterior than shingles or clapboards.

Although more expensive than either of these materials, exterior plaster is worth the serious consideration of anyone about to erect a building the frame of which is to be of wood. The difference between the cost of plaster and wood is very much less than it was a few years ago, and the extra cost is soon saved in smaller bills for painting and repairing. Paint must be renewed every few years to preserve the wood and keep the building looking well, but plaster hardens and improves with age, and the colors become softer and more harmonious year by year.

But little need be said here in favor of exterior plaster from an artistic point of view. It is more harmonious—more a part of the landscape and natural surroundings—than suburban and country houses of wood. Large surfaces of plaster are never monotonous, for the texture of the finish gives an endless play of light and shade.

Up to the present time the most satisfactory way of coloring the

plaster to secure permanency in this climate is to mix dry colors into the last coat. As these colors are made of materials having none of the qualities of the plaster itself, they weaken the latter, so that the further we depart from the natural colors of lime, sand, and cement, the more we tend to destroy the value of the outer coat of plaster. So it is that the earth colors, yellows, reds, and browns, together with the natural gray cement color (which is tempered by the use of lampblack), are most frequently used. By increasing the proportion of lime, by the use of different colored sands, or by the introduction of a limited amount of coloring-matter, which changes the shade but not the color of the mortar, we can obtain a variety of effects. This limited range of color really is of great artistic advantage, for with the increasing number of plaster houses it is sure

to produce more harmonious groups of buildings in communities where the houses are closely packed, and each man is at the mercy of his neighbor's taste. Is there any comparison between the beauty of a street in one of our old New England villages, where white painted walls with green blinds greet the eye, and a street in some suburban town where a builder has tried to individualize a row of closely packed houses through the medium of paint?

Most of the failures that have occurred in exterior

plaster work have been caused by lack of experience or by neglect on the part of the superintendent or contractor to use the best materials in the proper way. Each plasterer who has had years of experience in this work is quite likely to have certain methods quite his own, but there are a few general rules that must be followed by every one in order to produce satisfactory results. Unless circumstances are such that one can procure an experienced superintendent, to stand over his men every minute during the plastering and see that his orders are carried out, it is well worth while to have exterior work done by an experienced plasterer. Success depends absolutely on first-class methods and materials.

The sand used must be absolutely free from loam, clay, or other soluble material, and should be thoroughly washed if any traces of these appear in it. Common lime mortar mixed with good sand will outlast Portland cement mixed with a poor quality of sand.



Fig. 1. Old Cottage in Herts, England. The prototype of our plaster houses.



Fig. 2. Beverly House, Toronto.

This house was built before 1825 of brick plastered with lime mortar, pebble-dash finish, and it is in perfect condition at the present time.



Fig. 3. Old Houses, Toronto (built about 1850).

The front is plastered with lime mortar on wood laths, with smooth floated finish, and is still in perfect condition. The plaster on the side was too thin and has cracked.

The two houses in Toronto, the older of which has stood for over eighty years, are good examples of the value of sand in the mortar, while the condition of the plaster reveals, shown in Fig. 4, bears testimony to the hardness of good lime mortar. The liberal use of water is another important item, and one which is sometimes slighted where water is difficult to obtain, or expensive. If water rates are high it would be well worth while for the owner to furnish the water, so that the contractor need have no temptation to save it. If the plastering is on brick the bricks must be thoroughly wet so that they will not absorb the water in the mortar too quickly and affect the set of the cement. For the same reason it is important to wet thoroughly each coat of plaster before the next coat is applied. An experienced man, knowing this to be the case, will sometimes attempt to put on a second coat of plaster before the under coat is dry, to save himself the trouble of wetting down the under coat and thinking to obtain the same results with less labor. The result of this is to disturb the set of the first coat and make puddles at the points where it is most wet, thereby causing the whole mass to dry and set unevenly. Several thin coats of plaster, prop-



Fig. 4. Detail of a House shown in Fig. 3.

Notice the perfect condition of the plaster corners in door and window reveals.

erly applied, will stand where a single thick coat will crack and go to pieces.

Again, through ignorance or a desire to save materials, a contractor may put on a first coat of lime mortar with only enough cement in it to satisfy his conscience or an incompetent superintendent. This makes a mortar which is worse than pure lime mortar, as there is not enough cement in it to set, and what there is simply weakens the mortar. On top of this the contractor puts a coat of mortar containing as much or even a little more cement than was specified, expecting to make a hard outside coat to cover the poor work underneath. Such work is sure to cause trouble; it would have been better to put the hard coat on first and use the lime mortar for the second coat. The reason for this is that any hard material on top of a soft material can be jarred off, which is quite likely to be done during the finishing of the house. If there is a great deal of interior sheathing, as is often the case in a stable, I prefer to leave the last coat of exterior plaster until after this is done, rather than run the risk of jarring the plaster before it is well set. Moreover, too much cement in the mortar makes a hard, brittle plaster that cannot expand and contract, and con-



Fig. 5. House at Kennebunkport, Me. Chapman & Frazer, Architects.

This house is plastered with three-coat work, slap-dash finish on wire lath. It was built about five years ago and stands in an exposed position where ocean spray strikes it in bad storms.



Fig. 6. House at Watch Hill, R. I. Chapman & Frazer, Architects.

This house also is plastered with three-coat work on wire lath, slap-dash finish. It stands in an exposed position on the shore, and has remained sound for five years.





Fig. 7. A House in Cambridge, Mass. Allen W. Jackson, Architect and Owner.  
This house is an example of three-coat work on wire lath, slap-dash finish.  
A little yellow ochre in the plaster harmonizes well with the dark woodwork.



Fig. 8. A House in Toronto. Eden Smith, Architect.  
Two-coat work on brick, floated finish. No cracks have appeared in two years at the junction of walls and bay-windows, which are plastered on wire lath.

sequently breaks. The proportions of cement, lime, and sand in the different coats should never vary radically if we expect to get a lasting coating for the walls.

Often a good job of plastering will be spoiled by the careless work of another contractor, for if water can work its way in behind the plaster it is almost sure to affect the lath or push off the plaster in time.

Plastered chimneys are often a disappointment because the bricklayer has used lime mortar or an inferior cement. It is best to use only Portland cement mortar above the roof, and the last few courses should be laid in almost pure cement.

These are only a few of the commonest reasons for unsatisfactory results with exterior plaster, but many other points must be carefully followed and guarded to ensure success. Nothing shows more quickly or reflects more discredit on the workman than poor plastering, and this is one reason why it is wise to employ an experienced exterior plasterer. Such a man cannot afford to risk his reputation by doing a poor job. The differences between first-class, second-class, and poor carpentry are not so great that a man's reputation is seriously injured by mediocre work on less important buildings; but exterior plastering is usually good or bad, and the experienced plasterer knows that in order to sustain his reputation he must do first-class work.

Before expanded metal and wire lath came into general use wood laths were used as the basis for exterior plaster. These were

frequently of hard wood and were always of such good material that there was but little danger of twisting and warping. With the increased demand for lumber and the subsequent rise in prices, the material of the laths in the market has become poorer and poorer. Mill men are no longer willing to cut up good material, so that to-day it would be necessary to have the laths sawed to order to get satisfactory material. In Canada—at least in the vicinity of Toronto—it is considered good practice to-day to use a white pine wood lath,  $\frac{1}{4}$ " x  $1\frac{1}{4}$ ". Wire lath, however, gives a better clinch, is more easily worked on curved surfaces, and is in common use for exterior plaster work in this part of the country. A few years ago expanded metal lath was used in some cases, but both architects and plasterers have told me that they have had unfortunate results from its use. Two or three cases have come to my notice where after a few years the plaster began to fall off the walls in large sheets, and upon examination it was discovered that the expanded metal had almost entirely rusted away. In most places there was nothing left of it but the rusty pattern on the back of the plaster. The thin sheets of steel seem to have been unable to withstand the dampness.

As before stated, wire lath is in general use. It is pliable and easily lapped and fastened flat. The small diameter of the strands allows the plaster to practically enclose the wire when it is forced through. If the plain iron wire is used it should be stiffened to prevent springing, this being done by the manufacturers in differ-



Figs. 9 and 10. Two New Plaster Houses in Brookline, Mass. J. Lovell Little, Jr., Architect.  
Three-coat work on galvanized wire lath, slap-dash finish.



ent ways. I prefer to use the galvanized iron wire, galvanized *after* the wire is woven. The galvanizing fluid collects at each intersection of the strands and holds the wire in place so that no extra stiffening is necessary if the furring strips are placed 9" on centres. The galvanizing also gives an additional protection against water and dampness.

The methods of construction most frequently employed where exterior plaster is used on a frame building are shown in Figs. A and B. The method shown in Fig. A is perhaps the more generally used, although in one-story buildings, or in buildings of two or more stories where the use of ledger boards is allowed, the method shown in Fig. B has the advantage of a thicker wall of plaster. With this construction the wire lath is absolutely protected by the inch of plaster on each side. Where building-laws prohibit the use of ledger boards it is inadvisable to use this

method of construction, as the girt forms a horizontal band of wood at least 6" thick around the whole building, on which there is only a thin coat of plaster. This becomes a weak point where shrinkage of the frame is almost sure to produce cracks in the plaster. A compromise construction, such as is shown in Fig. b, has been allowed where ledger boards are prohibited by the building-laws, but it seems to overcome the difficulty just mentioned at the expense of the strength of the vertical studs of the frame.

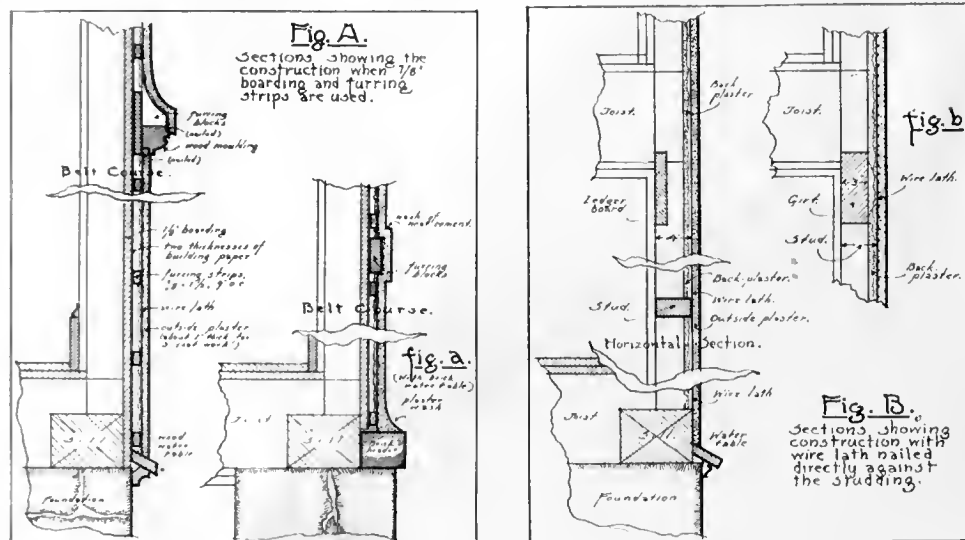
Many variations of these methods are possible, such as the brick base shown in Fig. a, which takes the place of the wooden water-table.

Some of the possibilities of exterior plaster in works of moderate cost are shown by the accompanying illustrations. The character of the buildings is less restricted than in the cases where shingles or clapboards are used, and great variations in finish and textures can be obtained to suit the conditions.

Several examples are situated in exposed locations where the plaster has received a severe test from New England weather conditions. Some have been chosen to show the condition of the plaster where no care has been taken to protect it by over-



Fig. 11. Entrance to Mr. C. K. G. Billings's Stable, New York. Guy Lowell, Architect. This is three-coat work on wire lath, rough slap-dash finish, and shows the possibilities in cove and moldings about the entrance opening.



Details of Plaster Construction.

for many years until at last the enormous consumption and waste of this material has brought us to the point where the use of plaster is no longer a mere fad but can be regarded seriously, from both practical and artistic points of view. In every case the latter material satisfies the eye in a way that painted wood cannot do. Even in the examples but recently finished there is not that rawness and lack of texture which is characteristic of new wooden houses and which lasts until natural conditions have

combined to soften the hardness of outline and color. Here we have no such stone as is common in many parts of England to furnish a material for our houses which is almost from the first in perfect harmony with its surroundings. Even if we had such stone, the cost of working it would be too great to permit it to be freely used. We have had to use such crude material to obtain our architectural effects in houses of moderate cost that often the original builder of a house never sees the real beauty of his home. Plaster, however, furnishes one of the most satisfactory backgrounds for vines and shrubs, and is in harmony with almost any natural setting as soon as it is in place.



Fig. 12. A House at Beverly, Mass. Little & Browne, Architects. A house seven years old, three-coat work on wire lath, where no protection is given the walls by a projecting cornice.



THE APPROACH TO THE HOUSE.



THE ENTRANCE FRONT.

*Photographs by H. Parker Rolfe.*

A HOUSE AT PAOLI, PENNSYLVANIA.

GEORGE BISPHAM PAGE, ARCHITECT.



A VIEW OF THE HOUSE FROM THE SOUTHEAST.



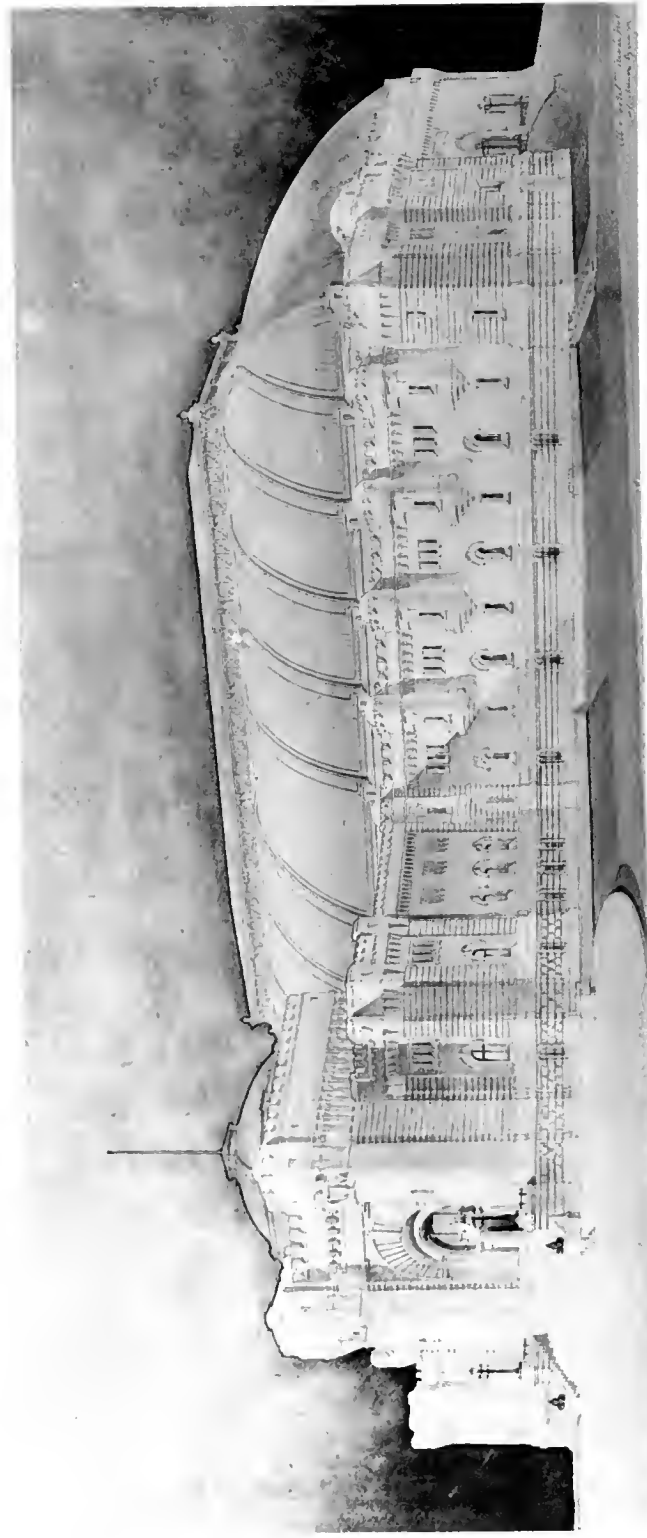
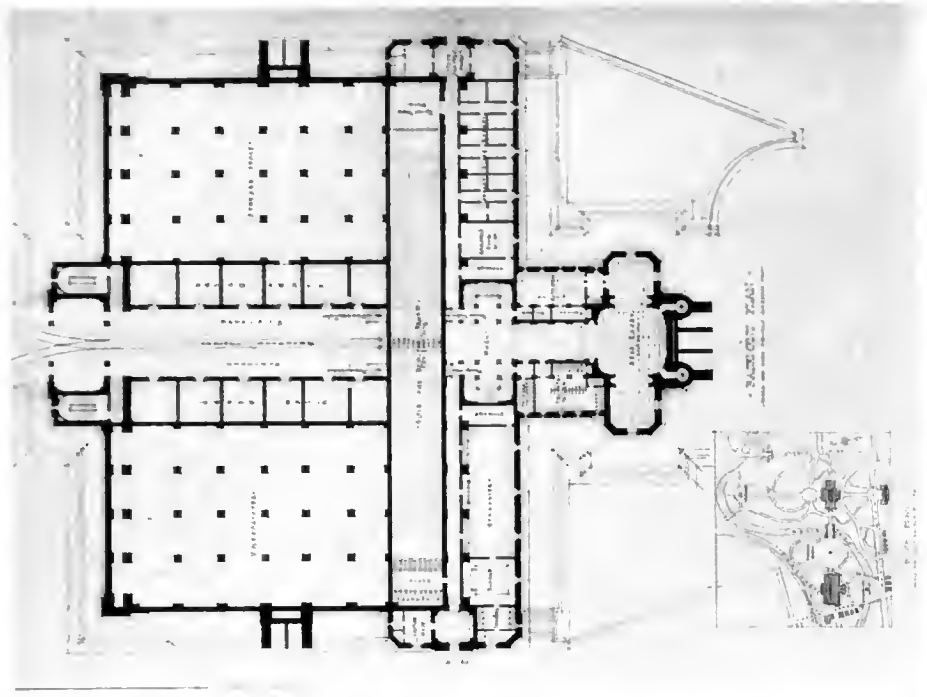
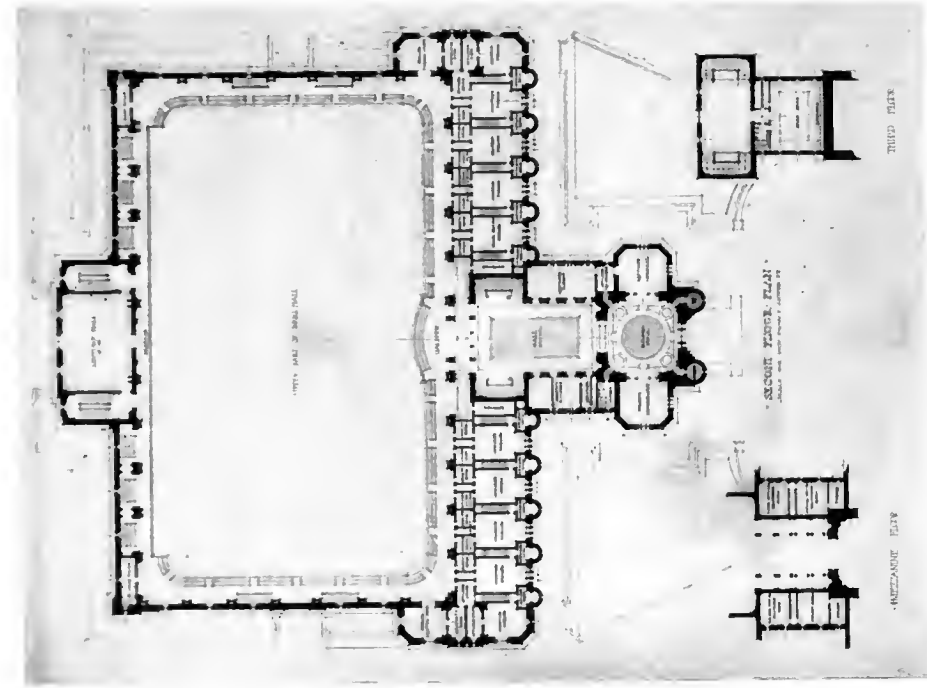
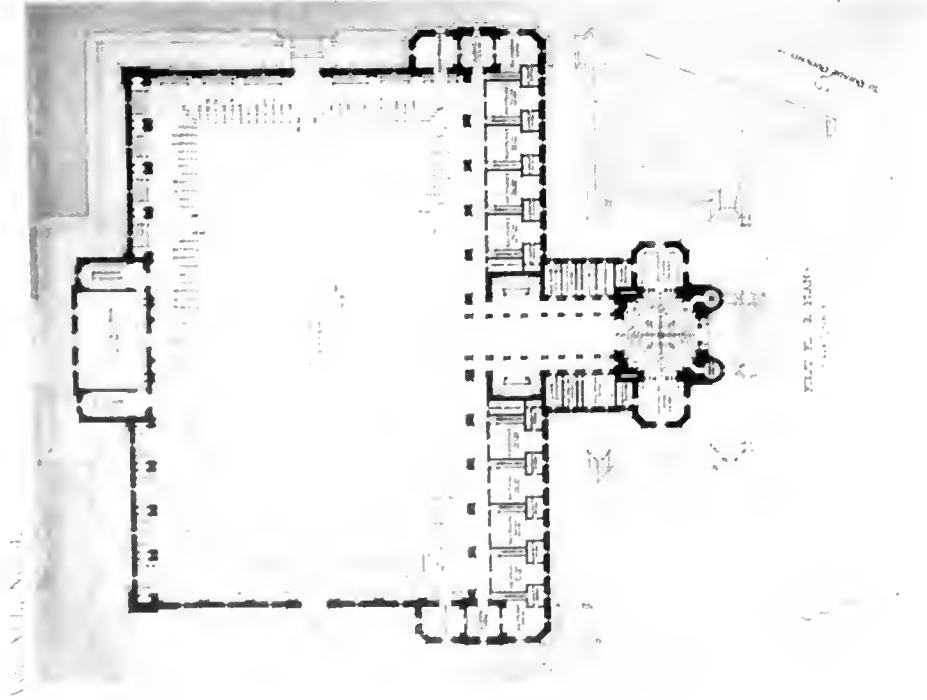
*Photographs by H. Parker Rolfe.*  
A HOUSE AT PAOLI, PENNSYLVANIA.

OVERLOOKING THE SOUTH TERRACE.

GEORGE BISPHAM PAGE, ARCHITECT.

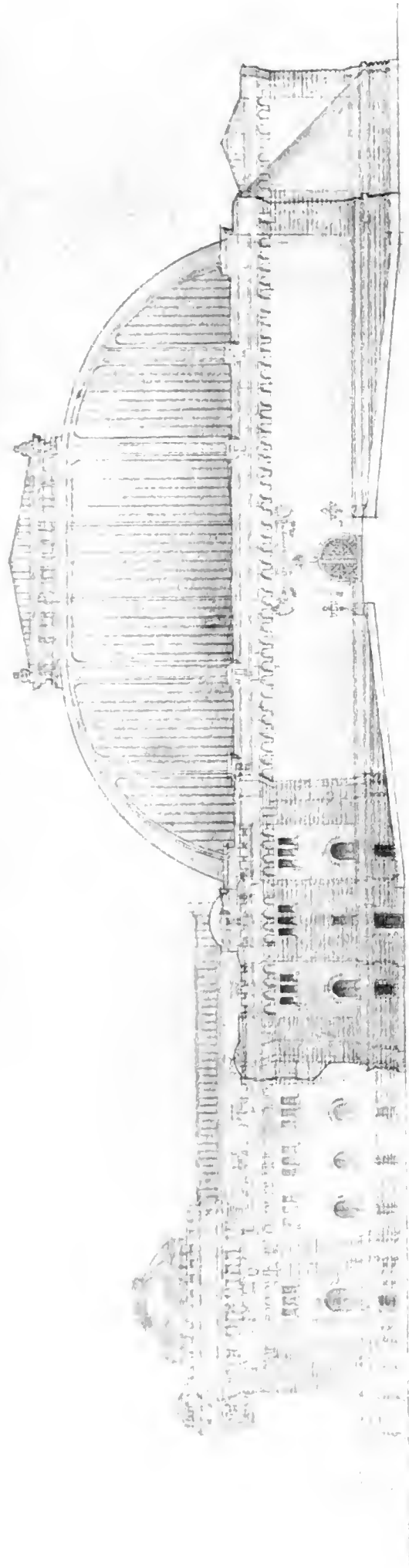
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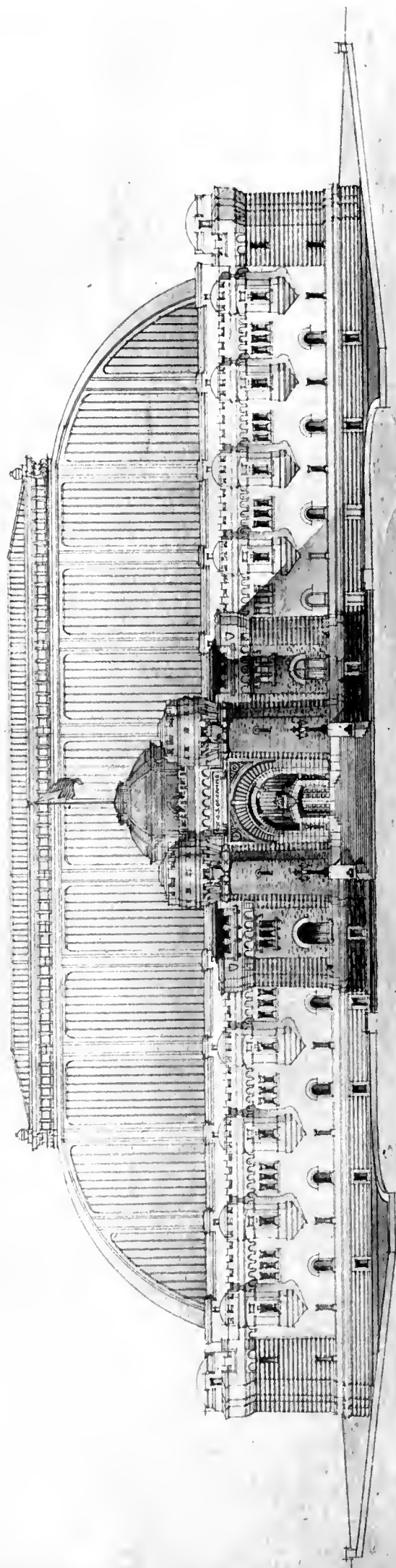






" SIDE ELEVATION "

SCALE ONE INCH EQUALS SIXTEEN FT.



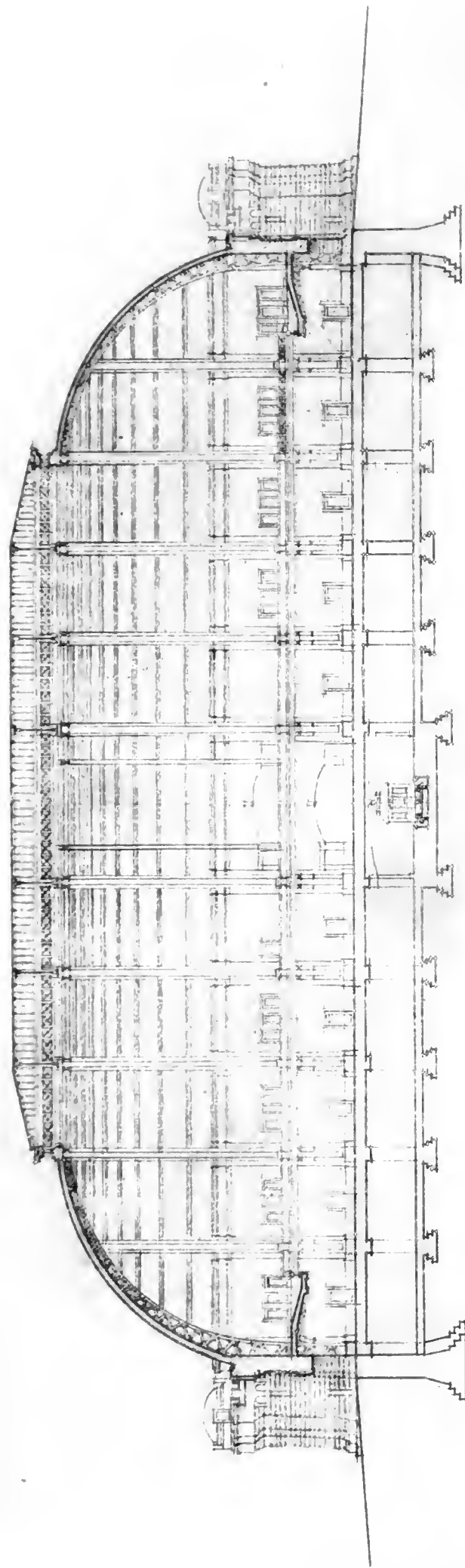
" FRONT ELEVATION "

Pell & Corbett

COMPETITIVE DESIGN FOR THE CONNECTICUT STATE ARSENAL AND ARMORY, HARTFORD, CONN.

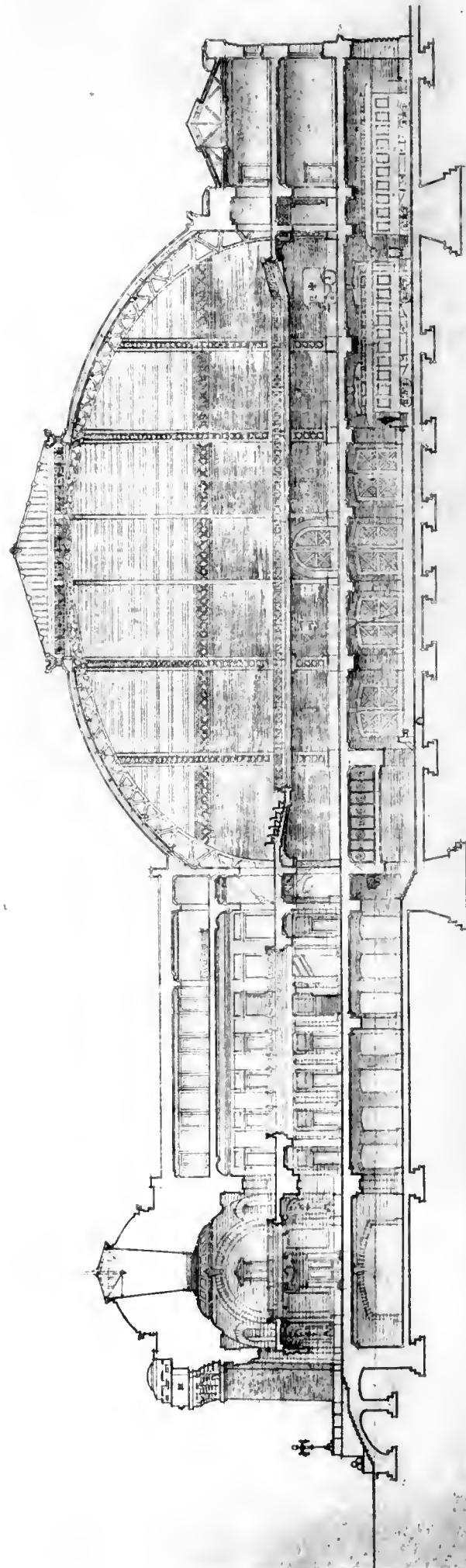
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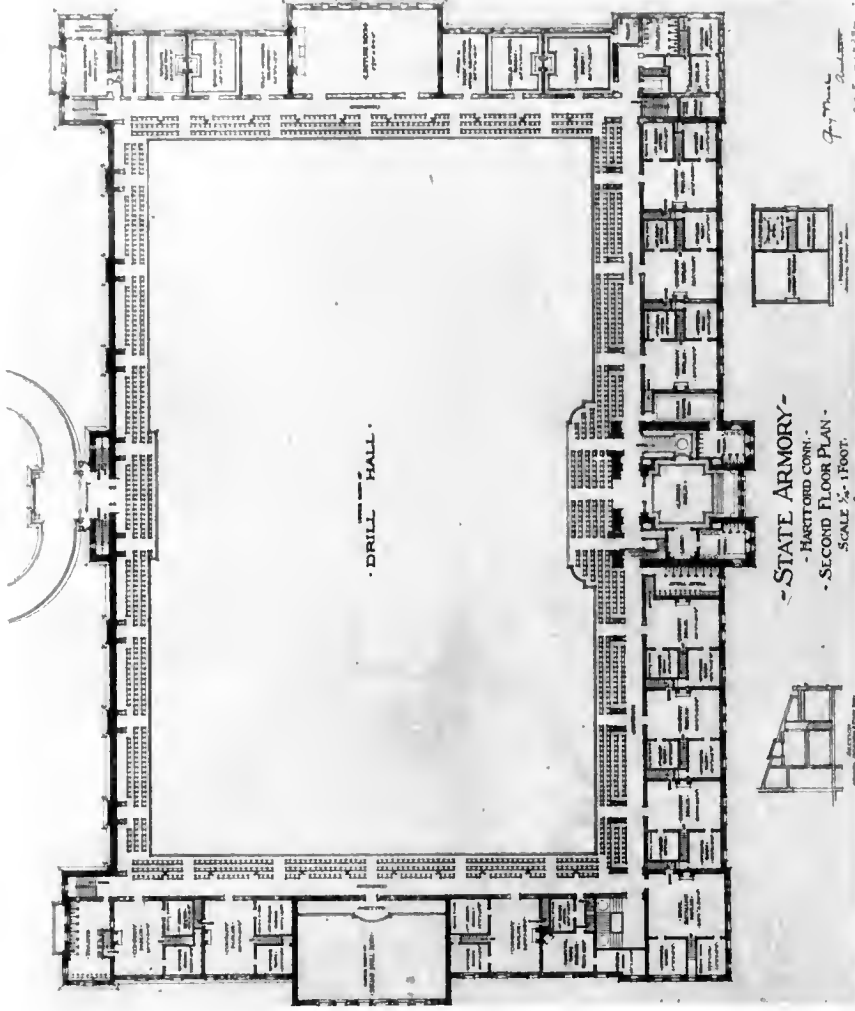
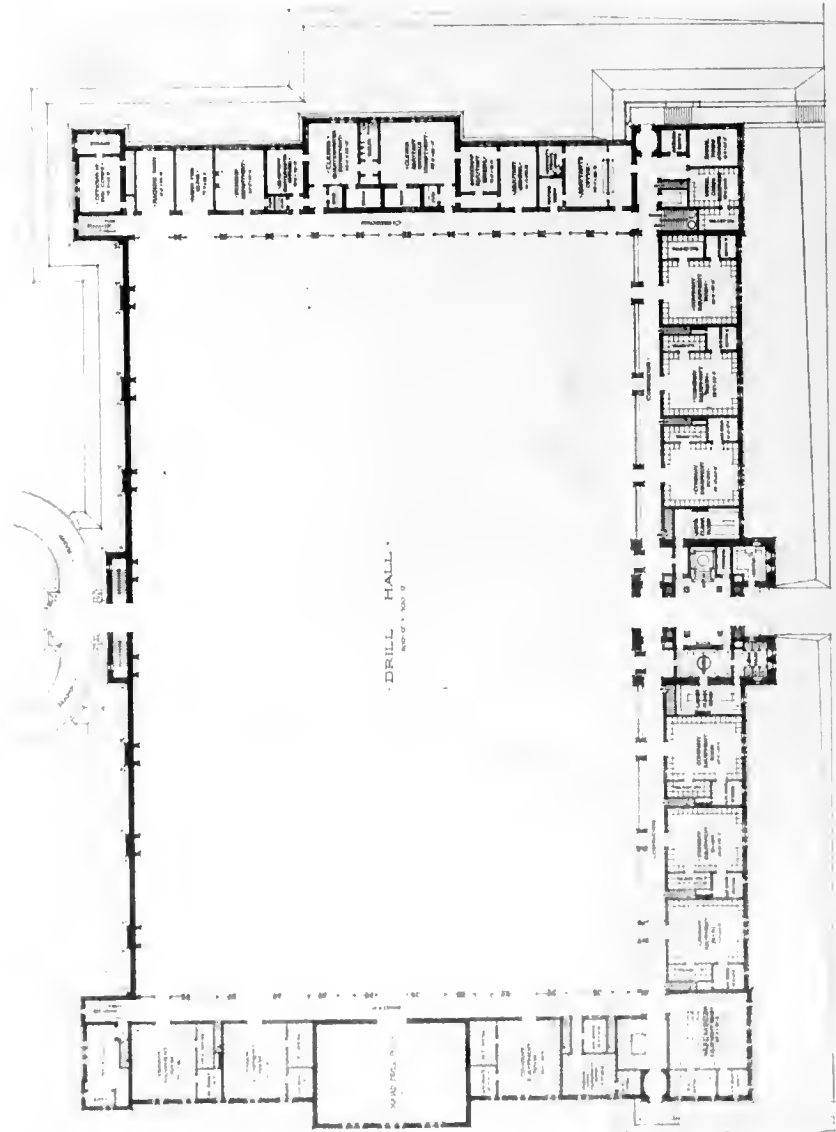
TRANSVERSE & LONGITUDINAL SECTIONS

SCALE ONE INCH EQUALS SIXTEEN FEET.

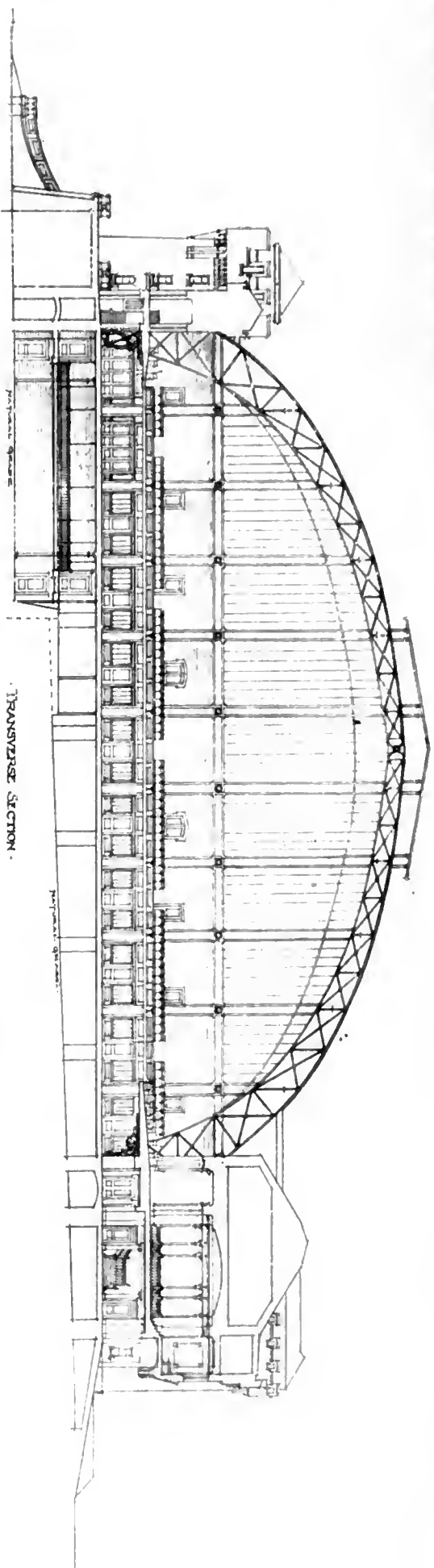


*All looks*  
- 34 -

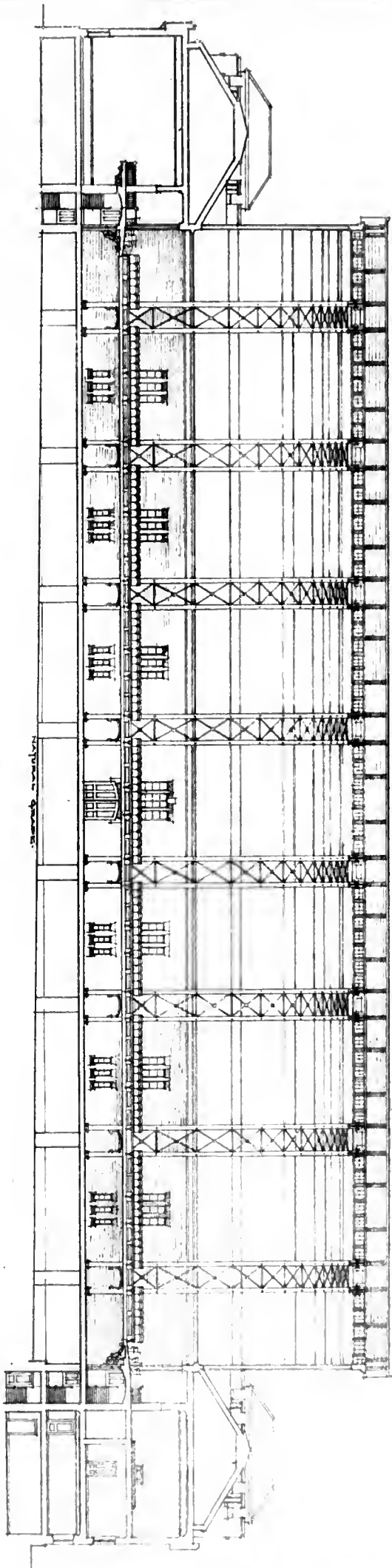








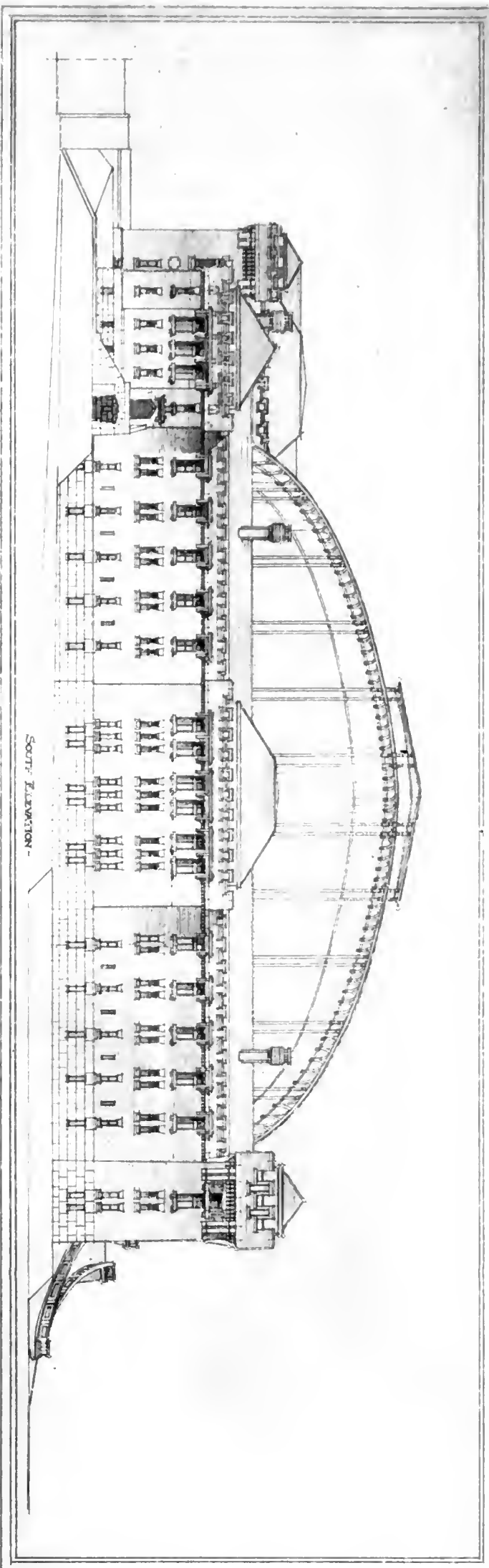
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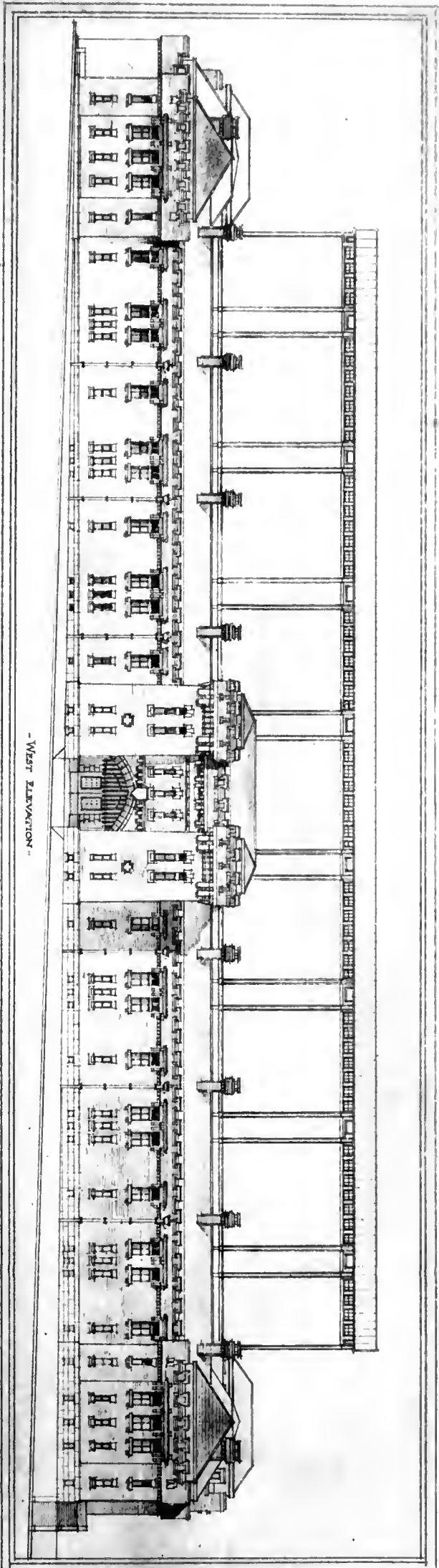
LONGITUDINAL SECTION.

COMPETITIVE DESIGN FOR THE CONNECTICUT STATE ARSENAL AND ARMORY, HARTFORD, CONN.  
SUBMITTED BY GAY & NASH, ARCHITECTS.





SOUTH ELEVATION.



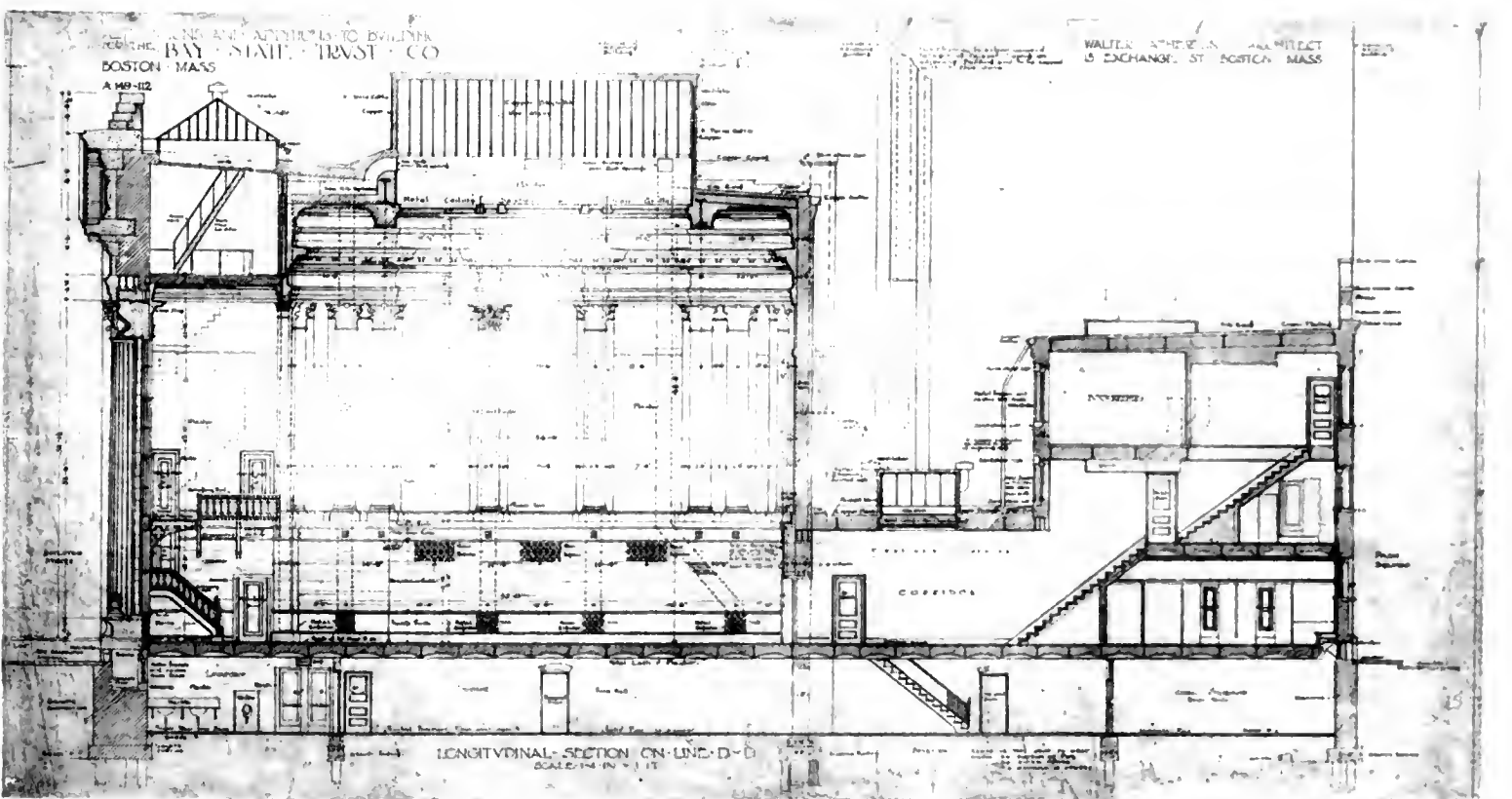
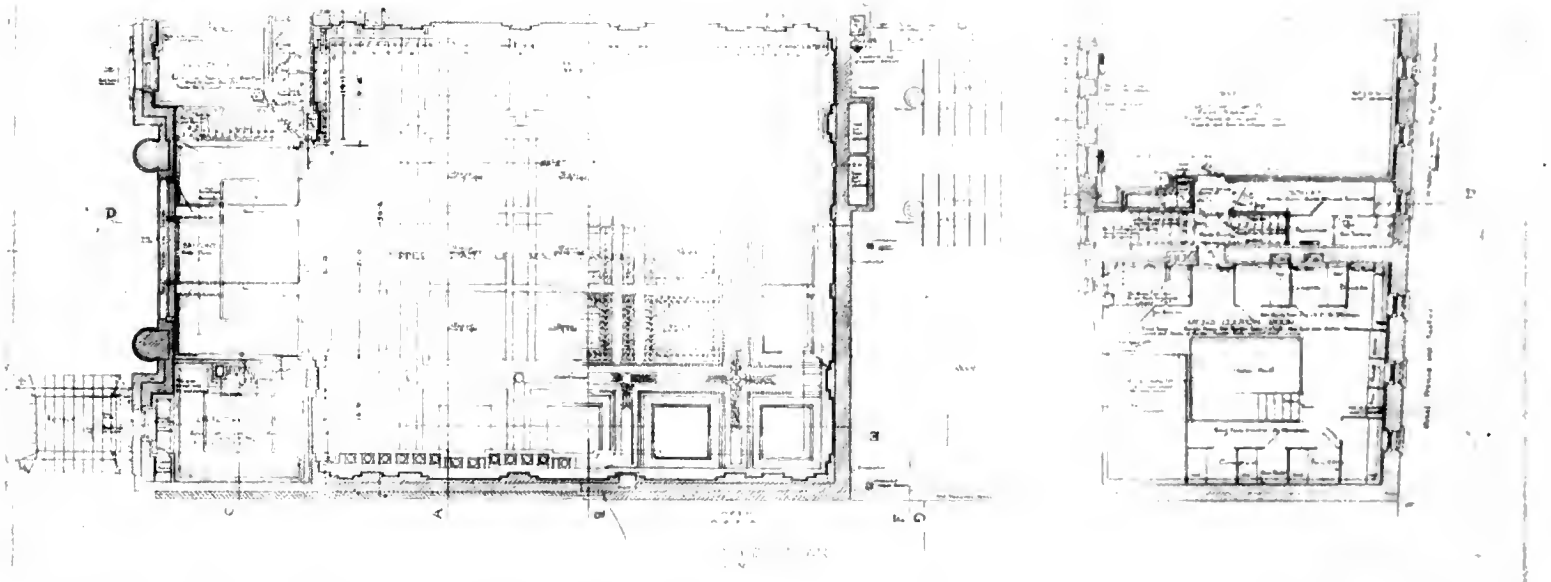
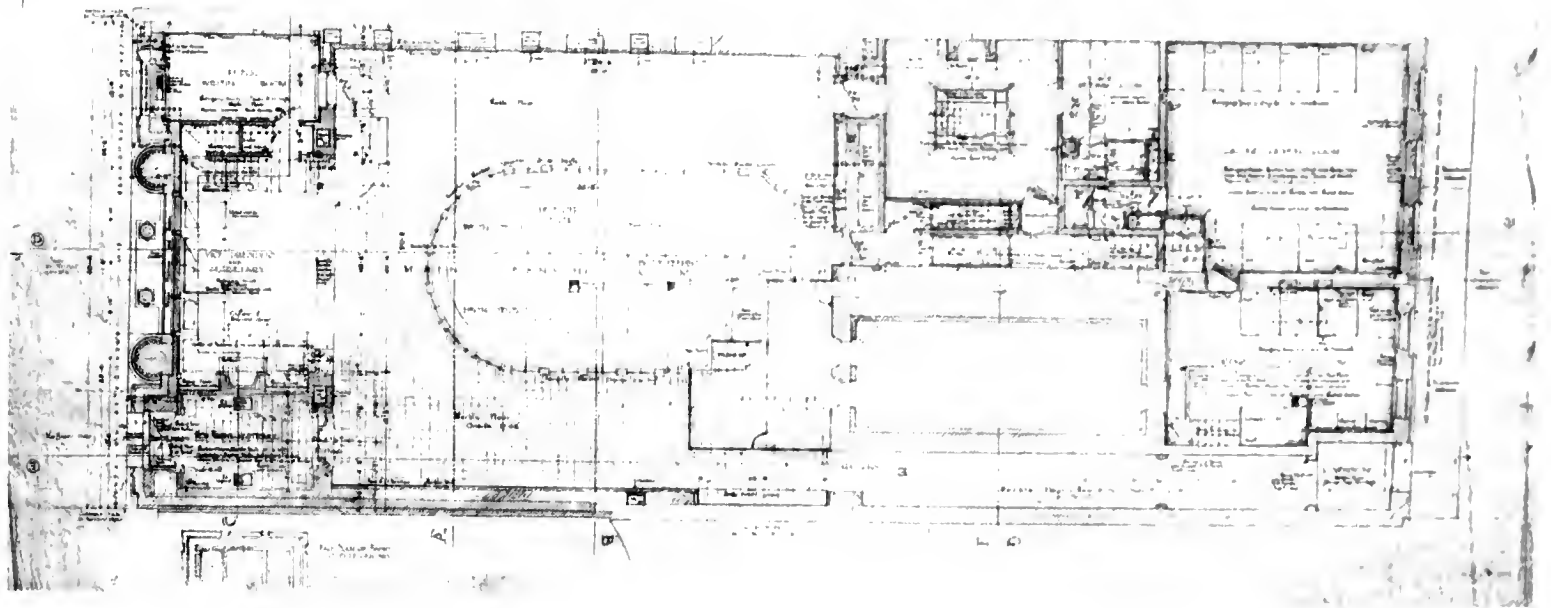
WEST ELEVATION.

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COMPETITIVE DESIGN FOR THE CONNECTICUT STATE ARSENAL AND ARMORY, HARTFORD, CONN.

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PLANS AND SECTION.

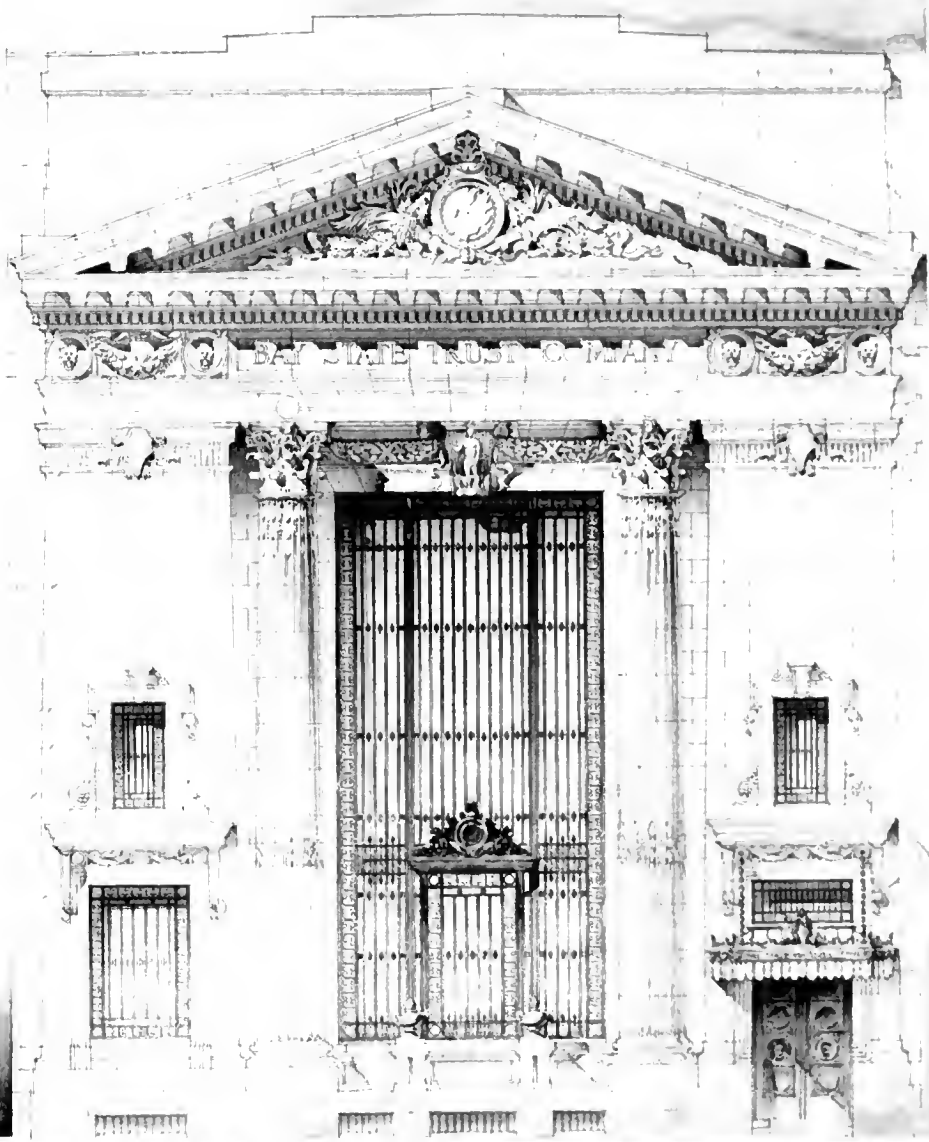
ALTERATIONS AND ADDITIONS TO BUILDING OF THE BAY STATE TRUST CO., BOSTON, MASS.

WALTER ATHERTON, ARCHITECT.





• BAY • STATE • TRUST • COMPANY •  
• BOSTON • MASS •

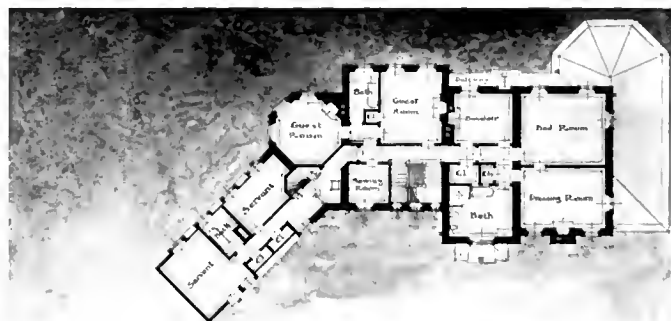


• BOSTON • STREET • ELEVATION •  
SCALE 1/4 INCH = 1 FOOT

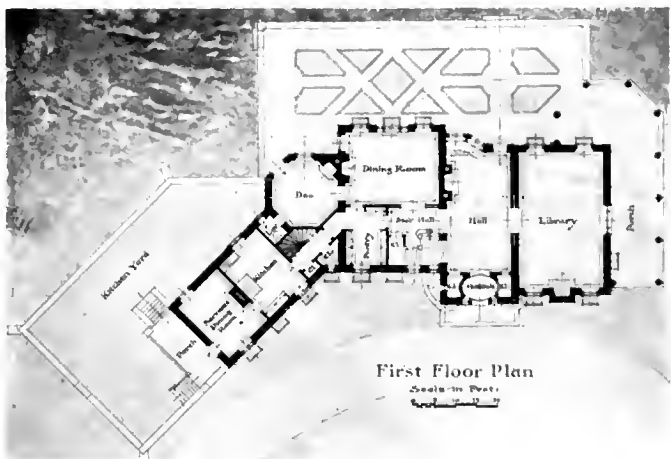




THE MAIN HALL.



SECOND FLOOR PLAN.



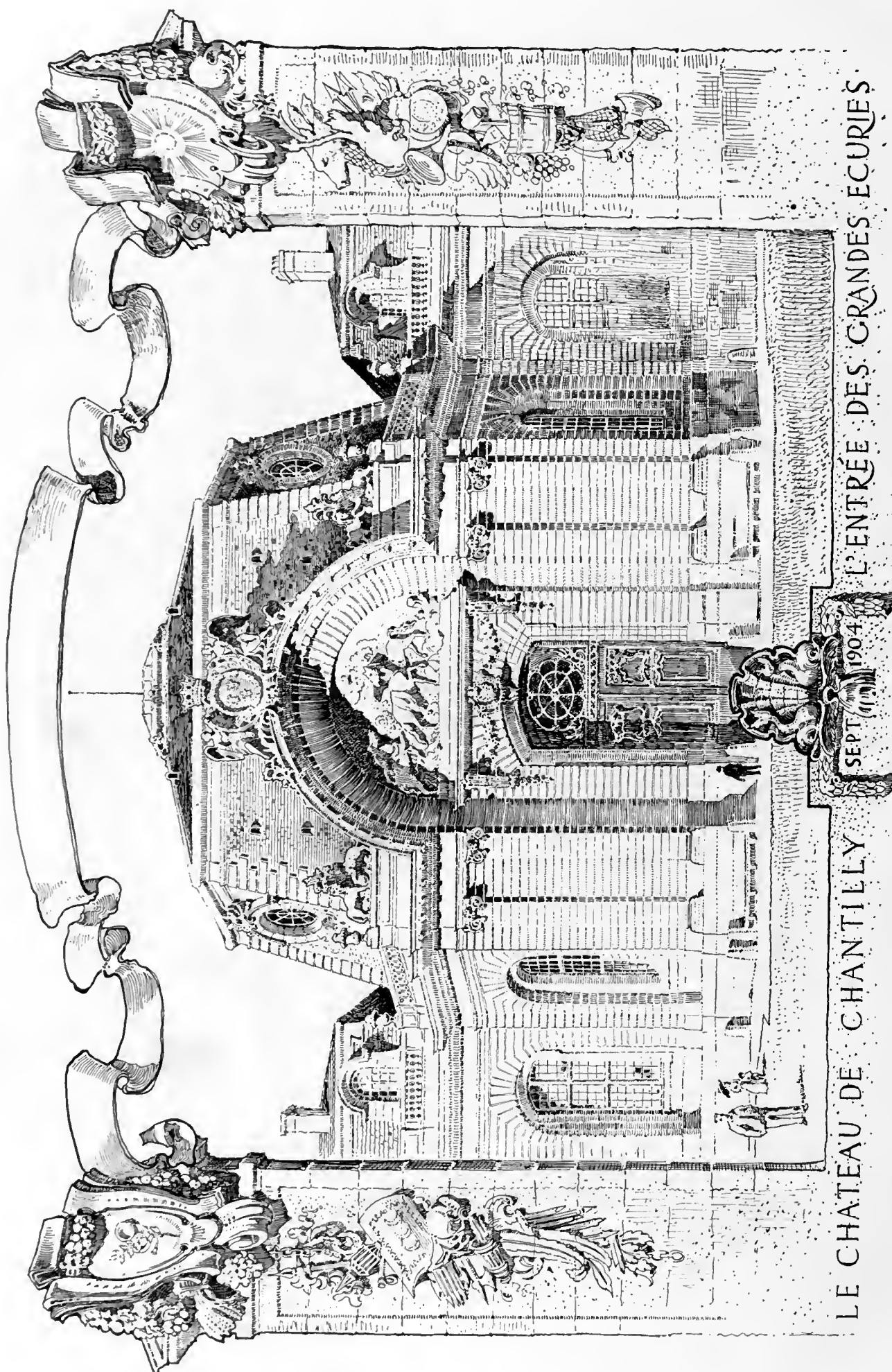
First Floor Plan

Scale in Feet.  
0 10 20

Photographs by H. Parker Rolfe.  
A HOUSE AT PAOLI, PENNSYLVANIA.



THE SOUTH TERRACE ENTRANCE.  
GEORGE BISPHAM PAGE, ARCHITECT.



FROM A PEN-AND-INK DRAWING BY HUBERT G. RIPLEY  
BOSTON, MASSACHUSETTS



# The Architectural Review

VOLUME XIII. NUMBER 4

APRIL, 1906



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## PLATES

PLATES XVI.—XVIII.—COMPETITIVE DESIGN FOR THE CONNECTICUT STATE ARSENAL AND ARMORY, HARTFORD, CONN. (PLANS, ELEVATIONS, SECTIONS, AND PERSPECTIVE).—SUBMITTED BY PELL & CORBETT, ARCHITECTS.

PLATES XIX.—XXI.—COMPETITIVE DESIGN FOR THE CONNECTICUT STATE ARSENAL AND ARMORY, HARTFORD, CONN. (PLANS, ELEVATIONS, SECTIONS, AND PERSPECTIVE).—SUBMITTED BY GAY & NASH, ARCHITECTS.

PLATES XXII., XXIII.—ALTERATIONS AND ADDITIONS TO BUILDING OF THE BAY STATE TRUST CO., BOSTON, MASS. (PLANS, SECTION, AND ALTERNATIVE ELEVATION).—WALTER ATHERTON, ARCHITECT.

THE UNDAUNTED COURAGE and perseverance of mankind when put to the severest tests imaginable never fail to arouse the wonder and admiration of those of us whose ordinary affairs of life continue in an undisturbed channel. Unrestrained terror and panic appear at less and less frequent intervals as man attains to an increasingly higher plane of civilization, and even when they do break out they are instantly replaced by calm thought for the future and organized reconstruction. San Francisco has furnished the latest example of this unflinching courage in the face of overwhelming catastrophe, a quiet perseverance which will not be crushed down. A man visiting Baltimore now for the first time would have no reason to believe that she had ever had a great fire. In a few years — a decade at the most — one will see in San Francisco a new city — larger, cleaner, more substantial, and, above all, far more beautiful.

IN THE MIGHTY EFFORT to bring order out of chaos the San Francisco officials have made a few mistakes, — wonderfully few, however, — one of which was the telegraphing to the East for architects and draftsmen by the car-load. Boston filled her order for

a car-load, much against the better judgment of the Boston Society of Architects, to which the request was made, and at the present writing most of the twenty draftsmen who were sent out to the coast with all possible despatch are spending their time in trying to get transportation back home. Until the ruins have been cleared and new building lines established — the work of a month or more — there is little for the architect to do in San Francisco. And when the work of rebuilding does get fairly under way there are plenty of architects west of Chicago to take care of the construction of the new San Francisco. That the ruined city should have a car-load of draftsmen rushed across a whole continent and dumped in upon it before the flames were fully under control is a matter which will be productive of more mirth as time demonstrates more completely the hysterical folly of it.

AMONG THE MANY CONFLICTING REPORTS as to the stability of various materials against the earthquake, it seems generally conceded that the steel-frame building, if properly and honestly built, can be best depended upon. Brickwork crashed down with terrible effect at each successive shock, and it will probably be notably absent in the work of reconstruction. Reinforced concrete will doubtless be more extensively used than ever before, as the monolithic construction has proven its reliability in the test by earthquake and fire. San Franciscans will undoubtedly wish to build business buildings and houses of wood, in order to lose the least possible amount of time in reconstruction. Every effort of officials and press should be directed against this misguided action, that structures may be put up to stand, not to be swept away again in a day. The city probably will need very few new building-laws, but it does need a strict enforcement of its present laws, so that structures of any type must be *honestly* built — even though a few car-loads of inspectors are needed from the East to see that this is done.

AS TO THE BURNHAM PLAN: after a few slight changes have been made, due to the destruction of what had hitherto been considered insurmountable obstacles, it is ready for San Francisco to adopt, or to reject to her everlasting regret and shame. About two years ago the city took thought for the morrow, and through its Association for the Improvement and Adornment of San Francisco it secured Mr. Burnham's scheme for the logical development of the City of the Twin Peaks. San Francisco now has an opportunity which, we hope, is never to be thrust upon her again. She may, by making use of that which in her calm moments she had the wisdom and foresight to secure, become the most beautiful city of America. Commercialism will do its utmost to prevent the delay incident to the adoption of the plan. San Franciscans will like to have it said of them that they are rebuilding before the

ashes have cooled. Far better might it be said of them that when their great opportunity came, when they found themselves with twenty-five hundred acres of bare land to build a city upon, each man did not ignore all the lessons of the past and at once start to build his little wooden shelter as he himself pleased; that the work of reconstruction was not for the individual, but for the people — not with the idea of putting up the cheapest shelter regardless of location, safety, or the position of others, but rather may it be said of San Franciscans that all worked together in harmony and cooperation along those lines which would make of the new San Francisco a commodious, elastic, and beautiful ensemble.



The Plan for the New San Francisco.

Daniel H. Burnham, Architect

(From "The American Architect.")



Copyright, 1905, by Irving Underhill, New York.

71st Regiment Armory, N. G. N. Y., New York.  
Clinton & Russell, Architects.

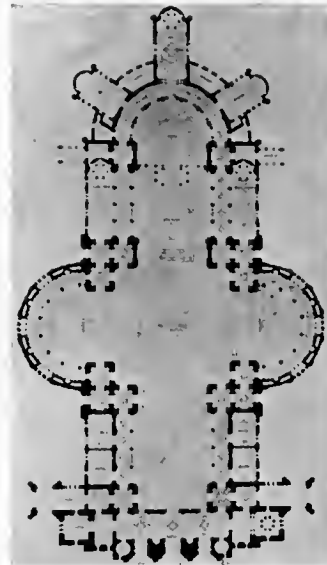
(From "The Inland Architect.")



East Elevation.

Accepted Competitive Design for Cathedral, St. Louis, Mo.  
Barnett, Haynes & Barnett, Architects.

(From "The Inland Architect.")



Plan.

THE interest in *The American Architect* for the month is largely archaeological, so far as its plates are concerned, the major part of the issue for March 3 being devoted to Renaissance capitals; that for March 17, to Italian windows. In the first of these two numbers we find a photograph of the interesting entrance to Prospect Park, Brooklyn, by Mr. J. H. Duncan, — a hemicycle of great Doric columns treated with great originality and decorative sense. The Presbyterian Church in Philadelphia, also printed in this issue, is of that type of mechanical Gothic which does little toward furthering the establishment of sound mediæval principles of design in this country. Two very interesting buildings appear March 10: one, a little country library in Bolton, Mass., by Messrs. Stone, Carpenter & Willson; the other, the Armory for the 71st Regiment in New York, by Messrs. Clinton & Russell. The former of these shows a very welcome feeling for picturesqueness of composition and what may be called "interest." The latter manifests, although in a more extended way, about the same qualities. As we remember this latter building, its color is one of its strongest points. There is little in the issue for March 17 that is of interest, except the Italian windows and a collection of French and Brazilian funeral monuments, all quite as hopelessly wrong-minded and vicious in their art-idea as is possible, except the tomb of the late Casimir-Perier in Paris, which latter is a very beautiful piece of delicate Neo-Grec. Several examples of contemporary ecclesiastical architecture are published March 24, most notable of all being Mr. Mathews's Lady Chapel for St. Patrick's Cathedral, New York, which we have already reprinted.

Another piece of church

## Current Periodicals

### A Review of the Recent American And Foreign Architectural Publications

The best thing, unquestionably, in *The Brickbuilder* for February is the first of a series of articles by Mr. C. D. Maginnis on "Catholic Church Architecture." The author, who, as every one knows, is fighting to stem the tide of bad art in this particular communion, writes in a frank, simple, and sympathetic manner of

work in this number is the façade of the Church of the Annunciation, New York, by Messrs. Lynch & Orchard, — a good piece of massing and composition, but weak and ineffective in its suggestion of mechanical detail.

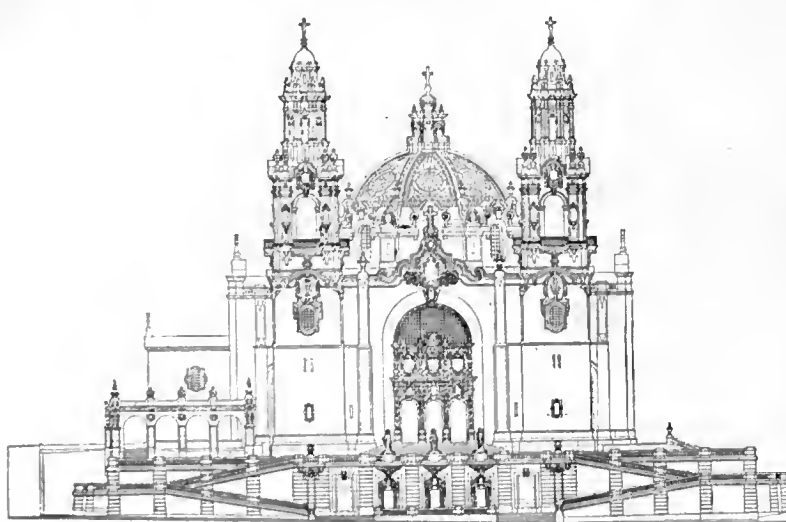
the problem confronting him. He calls particular attention to the vicious influence of Munich in Roman Catholic art, shows convincingly that the question of cost has nothing to do with good architecture, and in general strikes a strong, wholesome note. An example of the architectural work of his firm appears amongst the plates in the shape of the plans and elevations for a Roman Catholic Cathedral in Los Angeles. Naturally the work is based on Mexican and Californian Mission precedents, but we notice with great satisfaction that the architects have avoided the wild exaggerations so common in Mexican work,

and, while losing nothing of the primary suggestion, have obtained greater beauty and simplicity in all the details. Messrs. McKim, Mead & White's addition to the Harvard Club, New York, is well illustrated with most attractive photographs of a delicate and sensitive piece of work, which, nevertheless, seems to us, so far as the exterior is concerned, to fall a little short of the fine standard set by the old façade on West 44th Street. "The Work of the Boston Schoolhouse Commission" is continued and illustrated by technical details and photographs of two admirable buildings of which we have already spoken,

(From "The American Architect.")

Whitney Memorial Library, Bolton, Mass.  
Stone, Carpenter & Willson, Architects.

(From "The Brickbuilder.")

Cathedral of St. Vibiana, Los Angeles, Cal.  
Maginnis, Walsh & Sullivan, Architects.

(From "The Builder," London.)

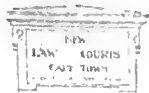


The Soane Medallion Competition: Bacon's Ideal Palace.  
Soane Medallion, R. I. B. A., 1906: Mr. W. S. George.

Honorable Mention: Mr. Robert Atkinson.

those by Messrs. Parker & Thomas and by Messrs. Schweinfurth and Craig. The special office-building competition number of *The Brick-builder* is very interesting. Admirable as is the winning design by Mr. Raymond M. Hood, we do not quite follow the reasoning of the Board of Judges in placing this first. Several of the other schemes seem to us at least equally good, notably those by Mr. Claude Fayette Bragdon, Mr. J. W. Thomas, Jr., and Mr. Oscar Wenderoth. Two designs are quite dazzlingly modern, those by Mr. Israel Lord and Mr. F. C. Hiron. The Board of Judges calls attention to the fact that the majority of the best designs "lean toward the Gothic, or the very early Renaissance in style," and they express a conviction that these particular styles may be used to great advantage in problems of this kind.

The February *Inland Architect* is full of an enormous number of minute reproductions of the designs shown at the Architectural League exhibition in New York. Apart from these, the magazine contains nothing of any particular value, except the report of the Committee on Education of the Architectural League, which should be read and carefully studied by every architect. In the March number of this magazine are various views of the successful competitive designs in the recent unhappy contest for the Cathedral for the Archdiocese of St. Louis. The winning architects are Messrs. Barnett, Haynes & Barnett, the style a kind of St. Mark's Byzantine for the interior and an *École-des-Beaux-Arts* version of French Romanesque for the exterior. The plan is interesting and novel, the arrangement of the sanctuary and choir having been borrowed from the new Westminster Cathedral in London. The drawings give promise of an extremely beautiful interior, modelled as it is on St. Mark's in Venice, but the exterior seems to us somewhat gross in its conception, heavy, squatty, and unbeautiful; nor is there the correspondence between exterior and interior that one might desire. In the case of Westminster Cathedral Bentley almost approaches the posi-



The New Law Courts, Cape Town, South Africa.  
Hawke & McKinlay, Architects.

(From "The Builder," London.)

tion of one who had evolved a new type of design. It might seem that if the general scheme of Westminster were to be followed, it would have been natural to take a lesson from Bentley's monumental work. In spite of all criticisms, however, the design is far in advance of the ordinary run of Roman Catholic architecture, and should prove an important step toward better things.

The George Washington University, Washington, D.C., by Messrs. George B. Post & Sons, is simple and solid in its composition and its design. It seems to us that a comparison of this scheme with that for the College of the City of New York by the same architects would enable the student to draw useful conclusions as to the adaptability and the inherent beauties of the several styles involved. Amongst the domestic work, we note in particular a most excellent little residence in Chicago by Messrs. Pond & Pond, as straightforward and colloquial as is always the case with the work of this firm.

In *The Western Architect* for February are various competitive designs for a Public Library in New Orleans, displayed with a singular lack of respect and consideration for the importance of the problem. What the plans of the schemes other than that placed first may have been, we do not know, but from the elevations alone

one would judge that a singular error had been made in not giving the work to Messrs. Favrot & Li-vaudais. The domestic work illustrated in this number calls for no comment, while the single piece of supposedly ecclesiastical work is the kind of thing which is constantly giving the Gothic movement in America what is colloquially known as a black eye.

In *The Architectural Record*, an article by Professor Nolan on "Recent Suburban Architecture in Philadelphia and Vicinity" gives a very convincing idea of the general excellence of this kind of work in that particular locality. Much of it we have seen before, particularly the distinguished and exquisite work of Messrs. Cope & Stewardson. Other admirable examples are by Messrs. Duhring, Okie & Ziegler, Mr.

(From "The Architect," London.)



Villa of Baron Osterroth, Koblenz, Germany.  
Willy Bock, Architect.



(From "The Builders' Journal and Architectural Record," London.)



Church of St. Andrew, Catford, Eng. Philip A. Robson, Architect.

(From "Architektonische Rundschau," Berlin.)



Registrar's Office, Berlin. Ludwig Hoffmann, Architect.

(From "L'Emulation," Brussels.)



International Exposition at Liège, Belgium: Palace of Ancient Art. C. Soubre &amp; J.-L. Hasse, Architects.

(From "La Construction Moderne," Paris.)



A Business Building, rue Réamur, Paris. M. Montarnal, Architect.

George T. Pearson, Messrs. Savery, Scheetz & Savery, Mr. Charles Barton Keen, and Mr. D. Knickerbacker Boyd. Here, again, is an article on the addition to the Harvard Club by Messrs. McKim, Mead & White, and a crisp and sprightly comment on "Our Architectural Anarchy" as exemplified in the rebuilding of Paterson, N. J. Mr. Willard French has also here a charmingly personal account of the old North Church in Boston, with many photographs that show with desperate clearness the sad estate, so far at least as decoration is concerned, which has befallen this old-time monument.

Lakewood, N. J., is well exploited in *Indoors and Out* for March, and is illustrated by many photographs that lead one to feel that another example of architectural anarchy might be found here. This is not to say that the majority of the work is not good, for it distinctly is, but that English half-timber work, California Missions, and modern French motives, modified by the influence of Messrs. McKim, Mead & White, indicate, when they occur in such close juxtaposition, that conviction is still sadly wanting in the case of our domestic architecture. Messrs. Carrère & Hastings' singularly beautiful and convincing house for the Hon. Elihu Root is thoroughly shown, the photographs of the interior indicating a refinement and self-control as notable as in the exterior.

*The Builder* (London) is publishing the designs submitted in competition for the Soane Medallion, the problem being one so singularly fascinating that it is curious it has never been set before: nothing else, indeed, than a realization of the "ideal mansion" as described by Lord Bacon. Two designs are published: one which aims at realizing just such a house as might have been built by Bacon himself; the other such an one as might be built now on the lines laid down by the "greatest, wisest, meanest of mankind." The first prize went to Mr. W. S. George; honorable mention, to Mr. Robert Atkinson. We reprint both the schemes, suggesting only that the archaeological essay shows a greater reserve and refinement than was the ordinary product during the reign of Queen Elizabeth, while the second scheme is indicative rather of a public library or

some similar institution than it is of a private dwelling. Little else of interest occurs in this magazine for the balance of the month, except a few photographs of interesting examples of ancient English ecclesiastical architecture and a rather well composed scheme for new Law Courts in Cape Town. *The Architect*, also, is pretty dull, the only really interesting objects being photographs of the picturesque new offices of the "Scotsman," Edinburgh, and another of a delightfully poetic kind of house in Coblenz, by Willy

Bock. The latter is so charming in its use of Teutonic suggestions that we cheerfully give it place.

From *The Builders' Journal and Architectural Record* we can collect nothing but a good piece of English ecclesiastical architecture in the shape of St. Andrew's Church, Catford, by Mr. Philip A. Robson. *The Architectural Review* (London) also, which can generally be depended on for several notable examples of intelligence and inspiration, goes back on us this month and offers nothing new of any particular interest. *L'Emulation*, on the other hand, has several good examples of how they do the thing in Belgium when they have an International Exposition, and we republish a photograph of the building devoted to ancient art, which, apart from its antiquarian value, serves to suggest the splendidly decorative quality of heraldry when applied to architectural work.

*Architektonische Rundschau* (Berlin) is, if anything, more emancipated than ever, though in the midst of all its lawlessness there is a thoroughly fine piece of quiet and brilliant interior

work by Mr. Ludwig Hoffmann, which we reproduce above. From *La Construction Moderne*, a weekly publication from Paris, from February 3 to March 17, inclusive, we can gather only examples of how not to do things. One of the most brilliant of these, which we trust does not represent the underlying principles of Gallic architecture, we publish just for the sake of showing how thoroughly awful may be the work that is produced within the limits of that city which is generally looked upon as the center of artistic intelligence and taste.

# The Architectural Review

Volume XIII

May, 1906

Number 5

## Concrete for Artistic, Durable, and Inexpensive Garden Accessories

By Loring Underwood

THE transient beauty of a flower-garden pure and simple is gradually giving way to a dignified type that has permanent features of interest all the year round. Such a garden need not necessarily be rigidly formal in order that accessories of a semi-architectural nature may be used in connection with the layout of walks, flower-beds, and shrubbery; even the most informal garden will be improved by the addition of a stone seat, a sun-dial, or a flower-pot.

This transition has led architects and landscape architects to try various materials for garden accessories, and of these concrete seems to have proven itself the best. The realization is growing upon us that cement has, in addition to its value for structural purposes, possibilities hitherto undreamt of for development along artistic lines.

There are many good reasons for using this material in gardens in preference to marble or other stone. In the first place, it has the lasting qualities of flint; in fact, it grows harder year by year. Then, too, it does not need any protection against the severest winter weather; freezing and thawing have no effect upon its rigidity. The color of this material in its natural gray cement shade is most pleasing, and seems to blend with out-of-door surroundings in a way that marble or newly cut stone does not. It takes on rapidly the soft and neutral color of the common field stone, and, when made into some accessory of pleasing design, never seems to look out of place, as is often the case with imported marbles. Again, the cost of this material is reasonable; garden benches can be bought for \$25 or \$30, large urns and pots from \$15 to \$20, and sun-dial pedestals and the like for a similar amount. And, best of all, this material can be readily fashioned into any form, just as plaster and bronze take on the form of the mold into which they are run.

The process of producing garden ornaments of original design

in concrete is a lengthy one and not simple to understand. The architect or landscape architect first makes his design, then a full-size detail from which the model is made. The model may be made of wood if the piece is a simple one like the sun-dial pedestal shown at the top of page 71, but if it is something more ornate or delicate, like the bas-relief on the flower-box in the illustration adjoining the one just mentioned, it must be made of wax or modeling-clay. The next step is to make a mold around the model. These molds are made in various ways and of different materials, and in one or more pieces, according to the simplicity or complexity of the model. The

columns shown in the view of The Garden Studio were made in a sand mold, which is the process used in making a cast of bronze or iron. The sand mold is suitable for large rough work of this nature, but is good only for one cast, a new mold having to be made for each reproduction. For a simple design, similar to the sun-dial pedestal already mentioned, the two or three piece mold process is the most suitable and the least expensive. For a piece that has a broken surface of elaborate carving with undercutting, it is necessary to use gelatine or glue molds, which are the most



A Verandah with Walls and Columns of Concrete.  
Executed by W. R. Mercer, Jr.

expensive of all. The mold of this material is pliable and allows itself to be drawn from the cast so as to leave the concrete with an undercut surface. The more elaborate the design, the more pieces there must be to the mold in order that it may be readily detached from the relief surfaces, and consequently the process becomes more costly in proportion.

These different kinds of molds, with the exception of the sand mold, may be used time and time again for turning out casts of the same model. Some models may be so simple that one could use a mold of wood by building a box-like form into which the concrete may be poured.

It will readily be seen that the cost of making the first cast by any





Pedestal Modelled after a Vatican Altar.  
Executed by Henry Erkins & Co.



A Table with Concrete Base and Marble Top.  
Executed by The Garden Studio.



Reproduction of a Pompeian Fountain.  
Executed by Henry Erkins & Co.

one of these processes must be at least double the cost of each cast following. One has to figure from the time of drawing the sketch to the completion of the finished piece. Of course the process is not so expensive if the piece to be reproduced exists and is available. In this case the mold can be made directly from the object, so that the expense of making drawings and a model is avoided.

The durability of garden accessories in concrete depends upon the use of a high grade Portland cement and the proper handling and mixing of this cement with clear sand and water. The most successful mixture is generally made up of three parts of sand or finely crushed stone (according to the degree of roughness desired on finished surface) to one part of cement, and enough water to make the substance of a "medium wet" consistency, so that it may easily run into the small-



A Garden Vase in Concrete.  
Executed by the J. F. Whitman Co.

est cavities of the mold and thus give a uniform texture to the finished surface. However, the true secret of success of all concrete work of this nature rests with the man who does the mixing and tempering of the material, just as the secret of making good bread rests with the maker rather than in a formula. He must know by the feeling and appearance of the mixture just when it has reached the proper consistency, and when to leave off one process of mixing and begin on another. The mixture differs radically from ordinary lime mortar. It is not injured by the application of water after it has begun to set; it hardens within a comparatively short time; and it reaches a degree of hardness that lime mortar does not attain even after years of hardening.

Some concrete is liable to form hair cracks or crazing cracks on the surface soon after it is exposed to the weather, but these do not imperil



A Fountain.  
Executed by W. R. Mercer, Jr.



A Garden Seat, Semicircular in Plan.  
Executed by Henry Erkins & Co.



A Concrete Flower-box.  
Executed by Henry Erkins & Co.



Concrete Bench and Sun-dial Pedestal.  
Executed by The Garden Studio.

the strength of the material. They are fine cracks, hardly the size of a hair both in depth and breadth. An illustration at the top of page 73 gives an idea of their appearance. They are not a drawback to a garden piece, but rather seem to give to it a look of age. However, most manufacturers are now able to produce concrete that will not craze to any undesirable extent. It has been found that these cracks are due entirely to the contraction of the surface where the finer particles of cement have worked out from the body of the concrete in the process of mixing and drying, thus forming a thin coating of pure cement. This is prevented if the mixture is allowed to dry under a cover of wet cloths, which is equivalent to hardening under water. By so doing not only is crazing avoided, but a tougher and harder composition is obtained. Therefore it is important that casts should be kept wet for as long a time as possible after they have come from the mold; four or five days' time is usually sufficient.

In order to test the toughness of gar-



A Fountain in Arabesque Design.  
Executed by W. R. Mercer, Jr.

den accessories made of concrete, an interesting experiment was carried on this winter at The Garden Studio, Boston. Two large urns in which small evergreen trees had been planted were allowed to stand all winter without any covering, as shown in an illustration on page 73. The earth with which they were filled froze solid and thawed again several times during the winter without cracking the urns. In order that the frozen mass of loam in the urns should have something to work on besides the sides of the urns; however, there were placed vertically in the loam, before it froze, two pieces of soft wood two inches square and about a foot long. These were driven into the soil as near the center of the urn as possible. It was found that these pieces of soft wood absorbed a part of the strain that would otherwise have been imparted to the walls of the urns.

The use of coloring-matter in concrete ought not to be encouraged. Why should a more pleasing color than its natural shade be sought, especially if the finished product has the warm soft



An Arbor of Concrete Columns on the Estate of Larz Anderson, Brookline, Mass.  
Executed by the Alberthaw Construction Co.



A Renaissance Sun-dial Pedestal.  
Executed by The Garden Studio.



A Garden Wall-panel in Concrete.  
Executed by Fred Mortimer Emerson.



A Concrete Pan.  
Executed by Henry Erkins & Co.

tone that a mixture of yellow sand gives it? Surely it has merit enough to stand for itself. Besides, the use of coloring-matter, unless handled by the most expert workmen, is liable to make the mixture structurally weak. It forms on the surface a soluble material for the water to work on, and hinders the small particles of cement from fastening together into one complete whole.

A point which must not be lost sight of when one is providing a garden with a concrete basin and fountain, or even with a sundial pedestal or heavy flower-pot, is the necessity for foundations of some sort. Any one who has seen a figure of Pan cocked over to one side in an extremely undignified posture will appreciate the desirability of getting below the frost line with some sort of a footing. All that is necessary is to dig down for three and a half or four feet and fill the hole to within six inches of the surface with broken stone or even with cinders or coal ashes. On top of this lay about six inches of con-



A Concrete Balustrade Showing Two Textures.  
Executed by the Alberthaw Construction Co.



A Concrete Fountain Basin.  
Executed by The Garden Studio.



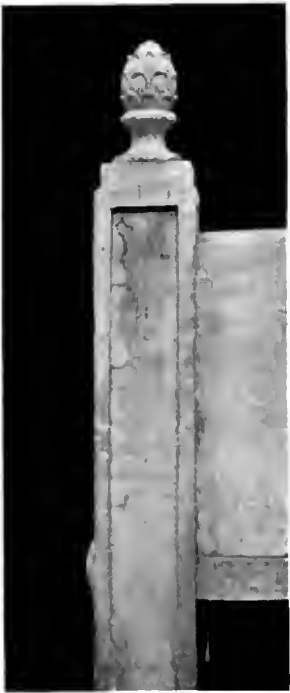
Reproduction of a de Medici Vase.  
Executed by Henry Erkins & Co.

crete, to the edge of which the loam may be brought.

For a fountain the foundation is absolutely necessary. The waste water may be led through a terra-cotta drain-pipe, laid with dry joints, to a dry well. For a small fountain this well, if laid with large cobblestones, need not be larger than eight feet deep by four feet in diameter unless the soil is particularly rich in clay, in which case provision had better be made for a sewer connection. Another common method of get-

ting rid of the waste and at the same time accomplishing another desirable feature of the garden is by the laying of the terra-cotta drain-pipe — four inches in diameter — around the garden in an irrigation ditch. Lead the drain first through that portion of the garden which needs most water, laying the pipe with dry joints as before and as near to the surface as possible. No hard-and-fast rules can be laid down for an arrangement of this sort, as every garden will have its own distinctive grades and planting scheme, which

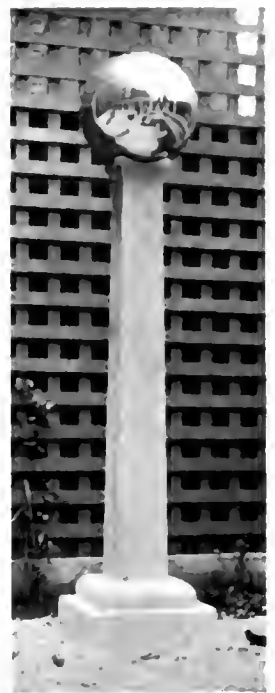




Hair Cracks, or  
Crazing Cracks.



A View in The Garden Studio, Boston,  
Showing Various Garden Accessories in Concrete.



A Gazing Globe,  
Executed by The Garden Studio.

will call for an irrigation arrangement which must be carefully planned for that particular garden to be of any value whatever.

There is no excuse for attempting to make concrete appear what it is not. The writer feels that he cannot insist too strongly on this point. Some attempts have been made to fashion concrete so as to imitate natural and rock-faced stone, but the results have been for the most part only pathetic. A horrible example of the abuse of cement is the block molded in a wretched attempt to imitate rock-faced stone. Frequently these blocks appear of the color and texture of dried mud, the surface having the appearance of having been rubbed down with a wet hand and left utterly devoid of all life and sparkle. To such work as this is due the blame for the impression that cement lacks all possibilities for artistic manipulation. The appearance of the unfinished side or interior of these same blocks bears witness to the fact that cement does possess the very qualities which have been covered up on the exposed surface — color and texture.

Let us also cast aside the unintelligible names of "Composition Stone," "Artificial Stone," "Pompeian Stone," and the like, with which some manufacturers have disguised this excellent product, and stand firm in the knowledge that concrete from the

artistic point of view is good enough to stand for itself. I have endeavored to show, by means of the illustrations rather than by the text,—which the reader may have forsaken before reaching this point,—some of the possibilities of concrete and cement in the comparatively small field of garden ornament and furniture. There are enough examples shown in these few pages at least to give some idea of what has already been done with this interesting material, and, it is hoped, of sufficient variety to suggest to the architect other forms of which he may be in search to suit other particular requirements.

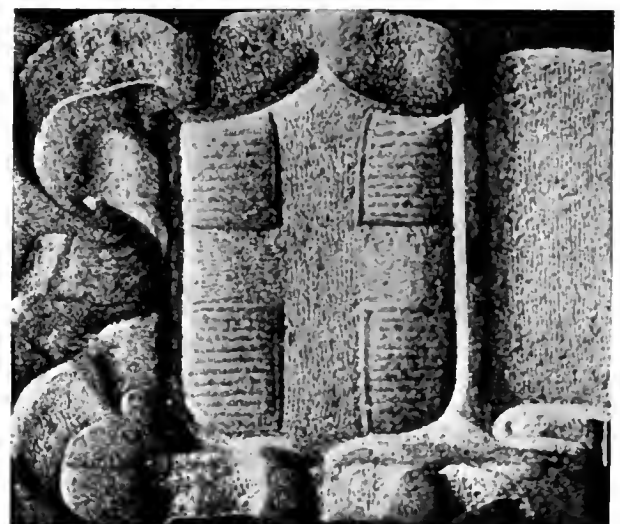
There are undoubtedly many excellent garden accessories made in concrete which do not appear among the illustrations accompanying this article, although the aim has been, in the selection of illustrations, to take from among the works of all the known designers and manufacturers examples of various types which would illustrate the best work that has been done. Yet there are probably many men throughout the country who have been quietly working along these same lines, and of whose achievements we know nothing. If these few words and pictures prove to be of any assistance or encouragement to these men, the publication of this article will have been well worth while.



A Venetian Well-head,  
Executed by The Garden Studio.



A Vase and Pedestal,  
Executed by  
The J. F. Whilman Co.



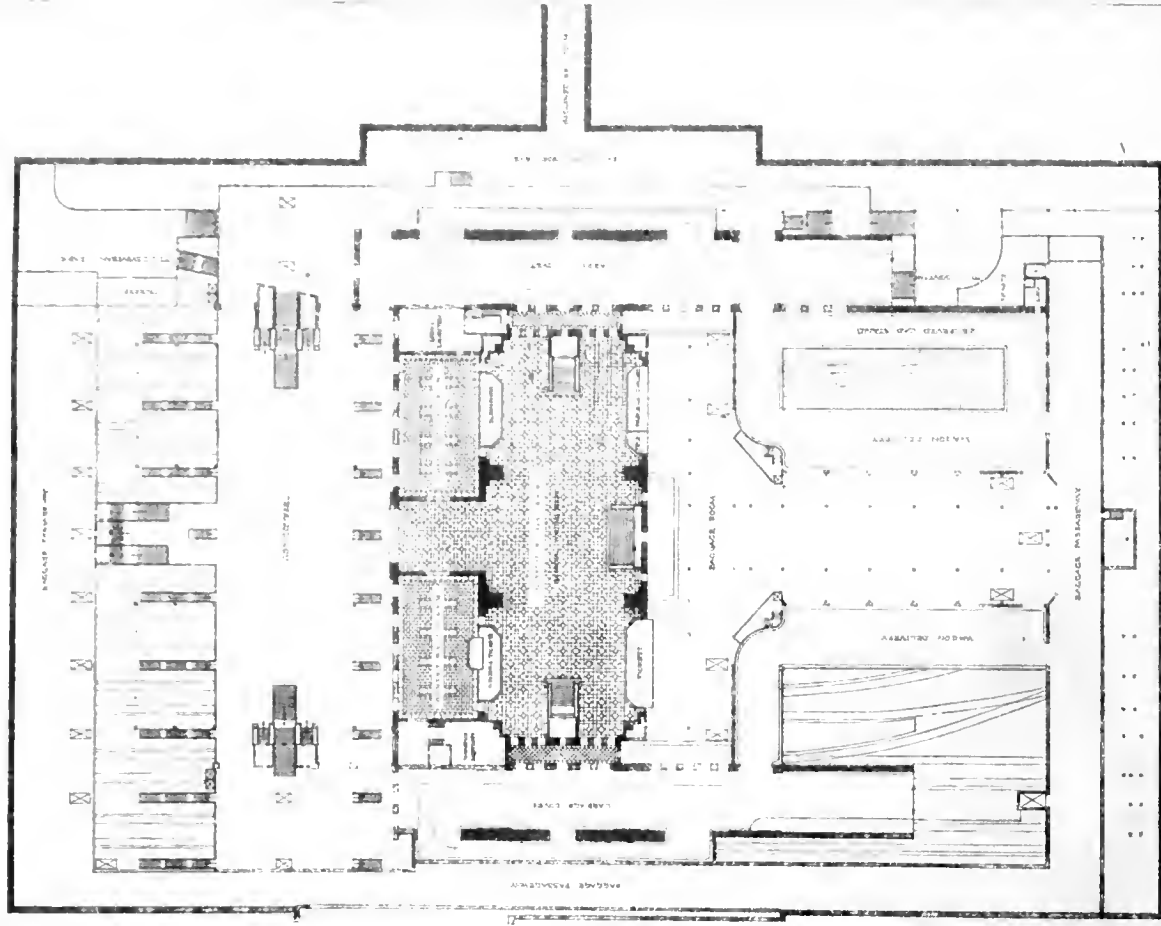
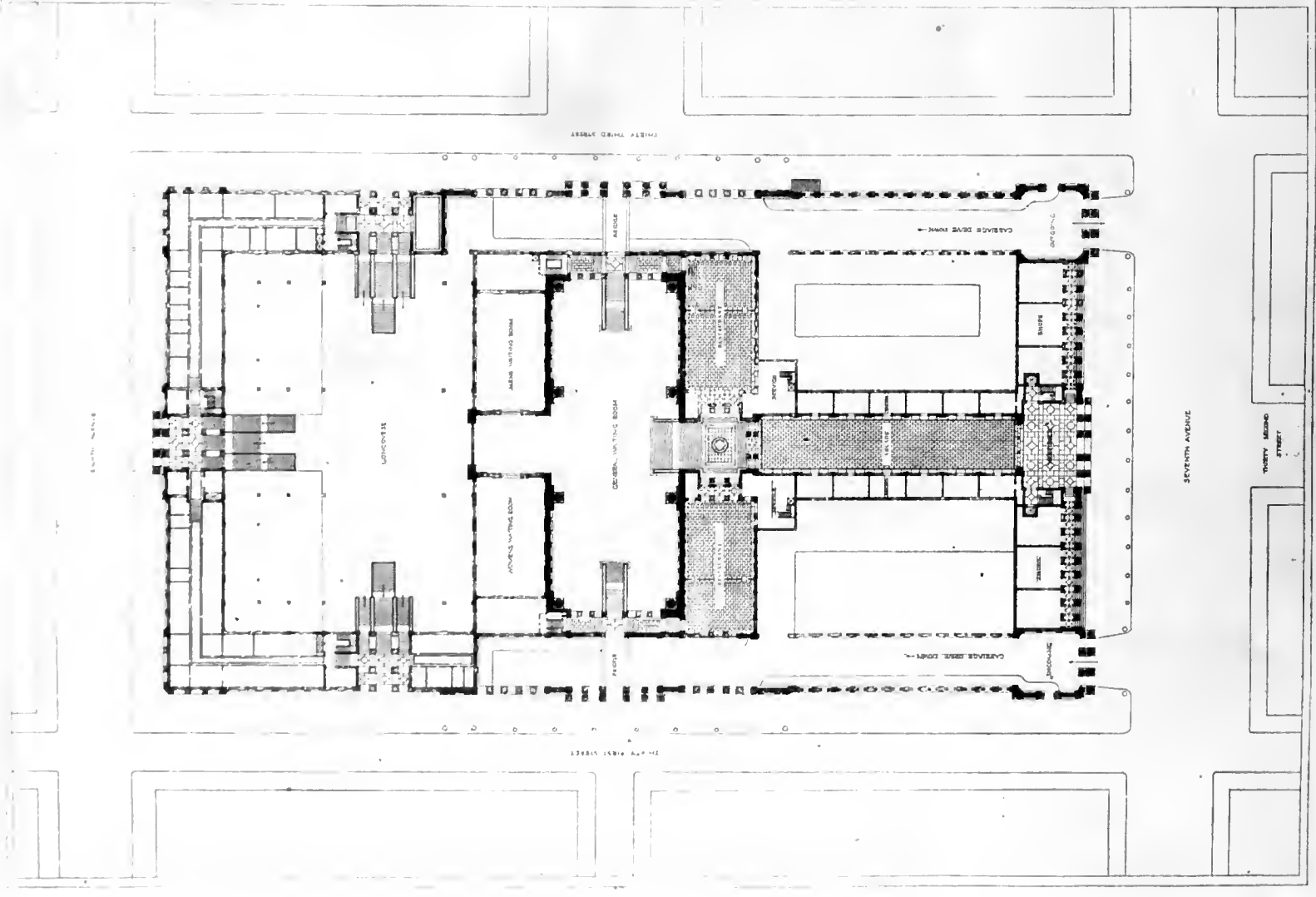
Coat of Arms Showing an Interesting Texture,  
Executed by Fred Mortimer Emerson.



A BUSINESS BUILDING FOR THE GEORGE P. UPHAM ESTATE, FRANKLIN ST., BOSTON, MASS.  
 Photograph by Leon Dudman. PETERS & RICE, ARCHITECTS. See also Plate XXIX







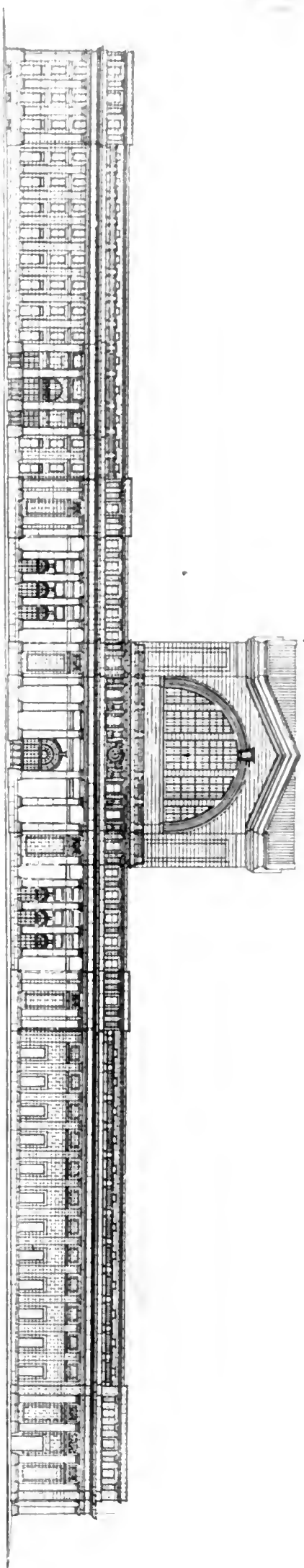
PLAN AT WAITING ROOM LEVEL.

PENNSYLVANIA RAILROAD STATION, NEW YORK CITY.

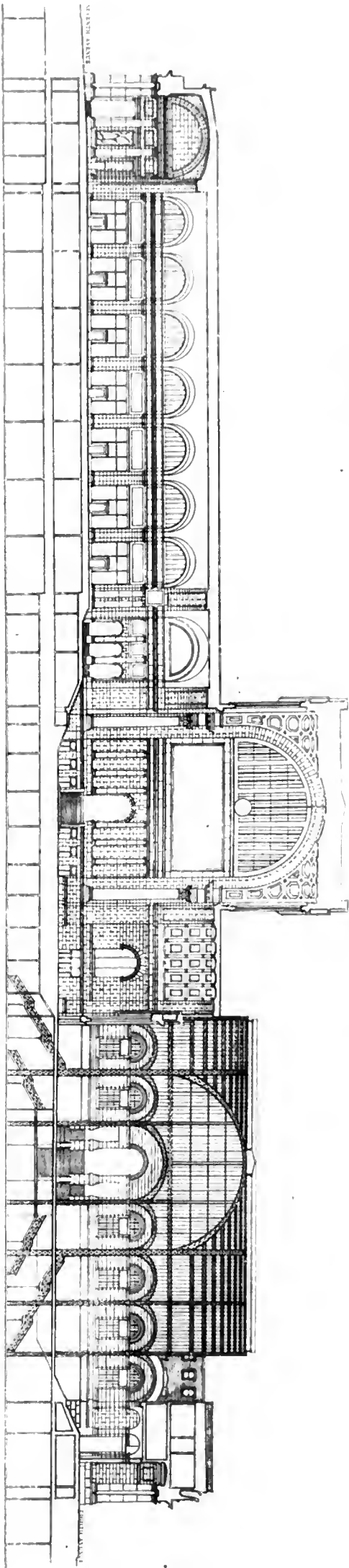
MCKIM, MEAD & WHITE, ARCHITECTS.

PLAN AT STREET LEVEL.

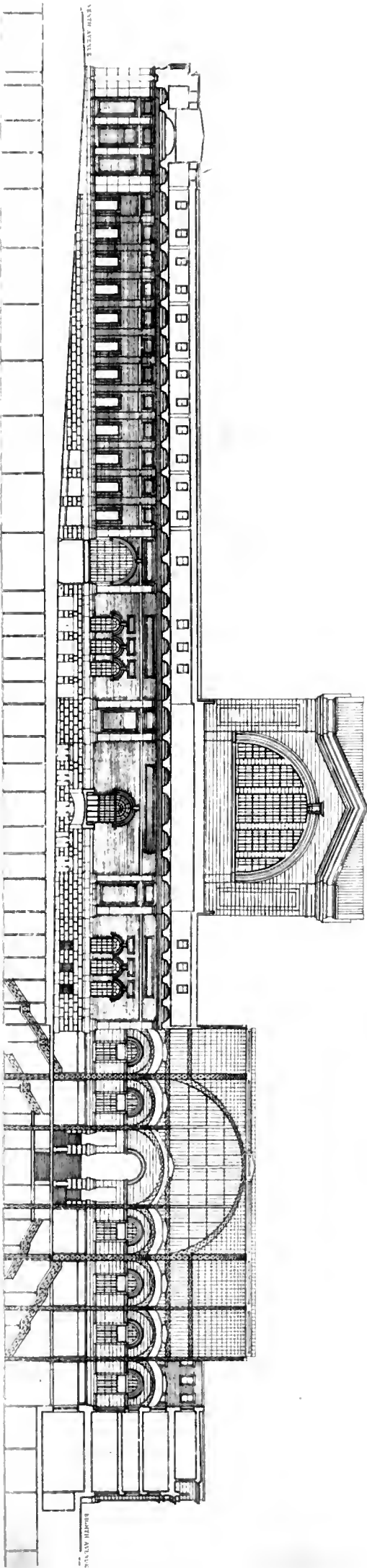
COPYRIGHT, 1896, BY BATES & BARNES COMPANY.



THIRTY-FIRST STREET ELEVATION



SECTION ON EAST AND WEST AXIS



COPYRIGHT, 1900, BY BATES & GUILD COMPANY.

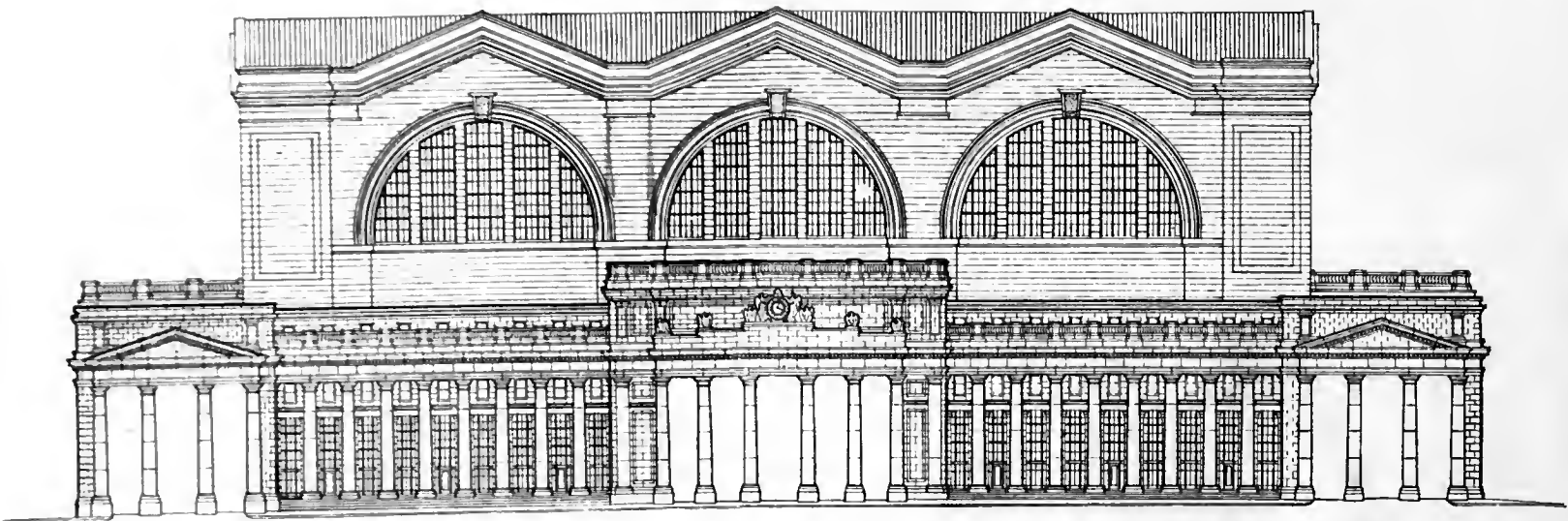
SECTION THROUGH NORTH CARRIAGE DRIVE AND CONCOURSE.  
PENNSYLVANIA RAILROAD STATION, NEW YORK CITY.

McKIM, MEAD & WHITE, ARCHITECTS.

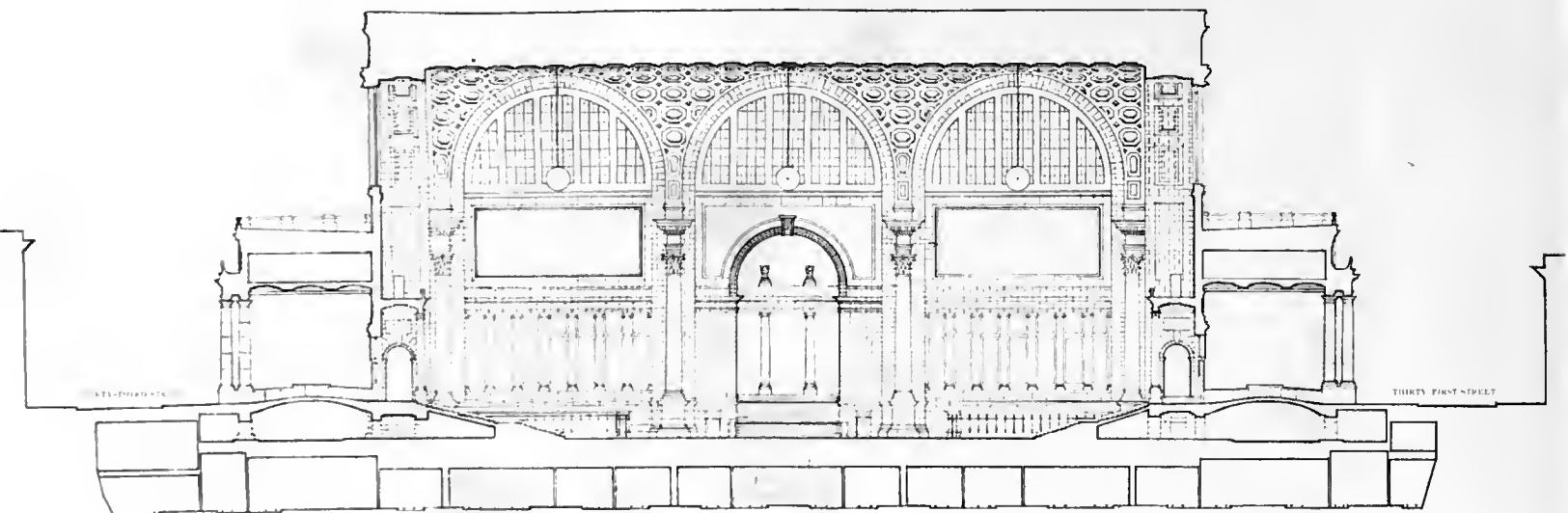




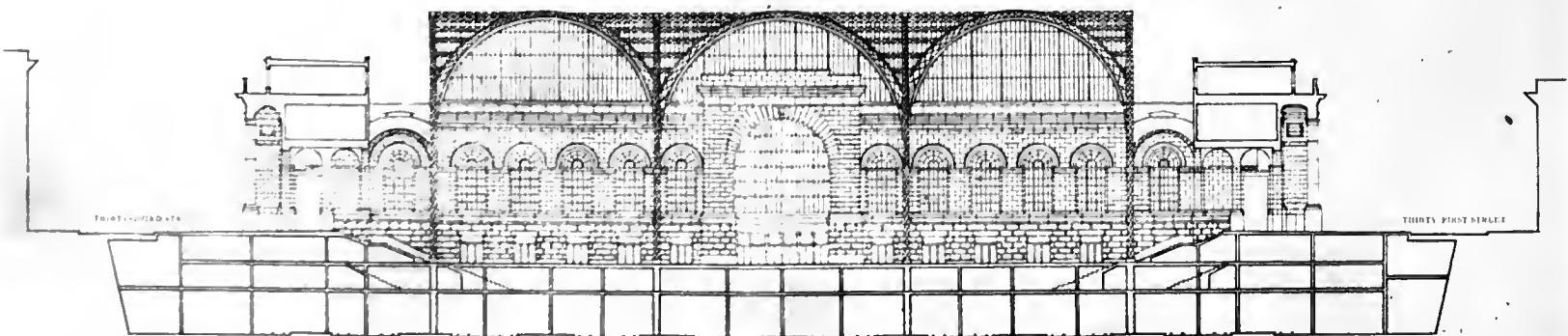




SEVENTH AVENUE ELEVATION.



SECTION ON NORTH AND SOUTH AXIS.

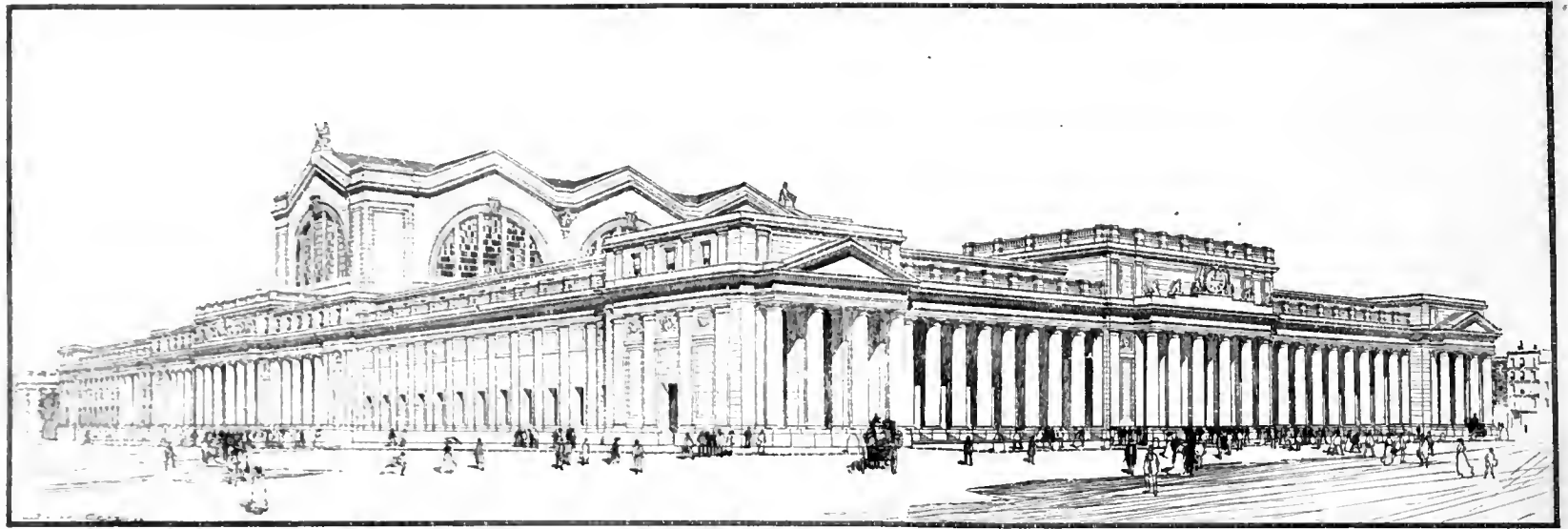


SECTION THROUGH CONCOURSE.

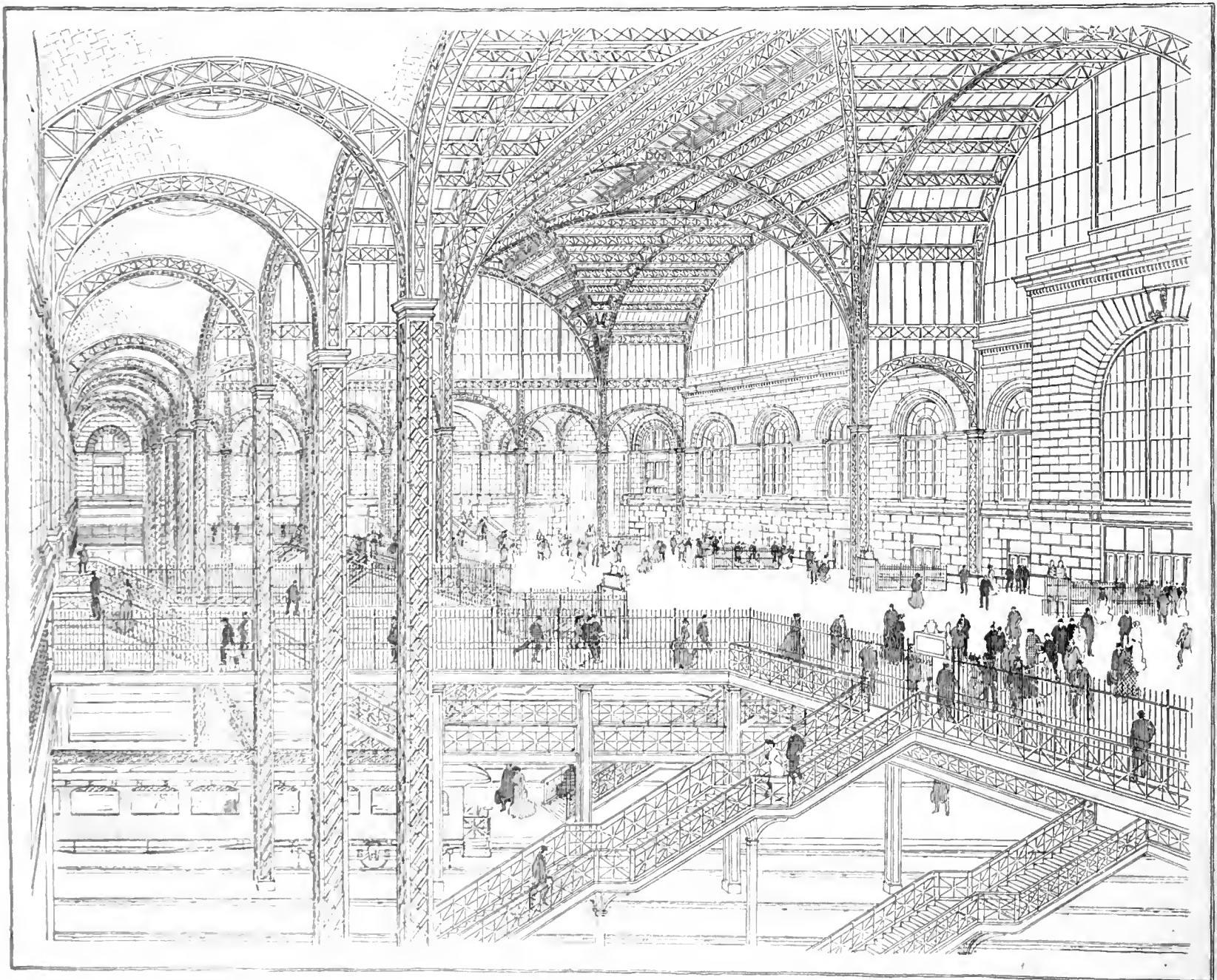
PENNSYLVANIA RAILROAD STATION, NEW YORK CITY.

MCKIM, MEAD & WHITE, ARCHITECTS.

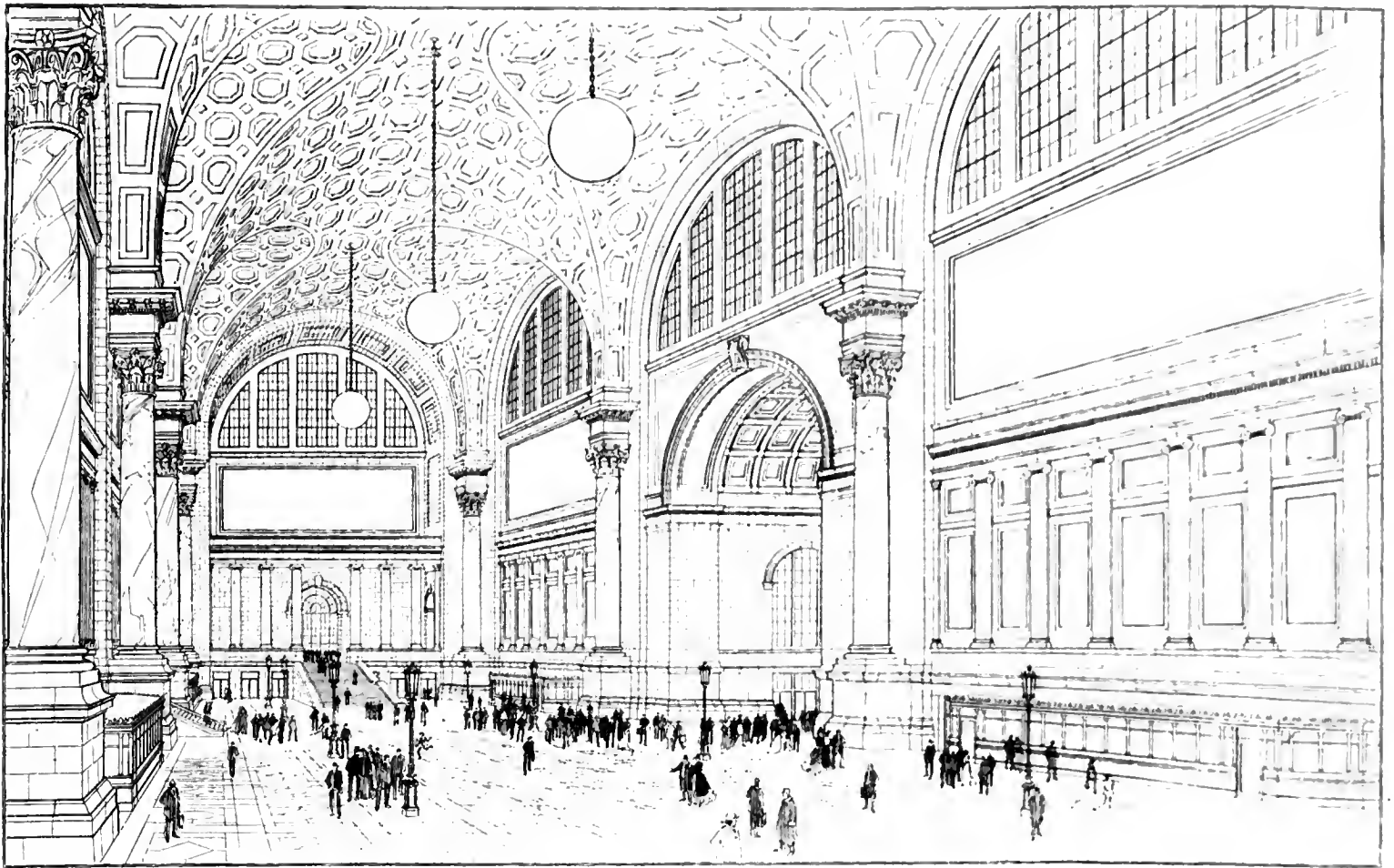




PERSPECTIVE VIEW FROM THE CORNER OF SEVENTH AVENUE AND THIRTY-FIRST STREET.



THE CONCOURSE AND TRACKS.  
PENNSYLVANIA RAILROAD STATION, NEW YORK CITY.  
McKIM, MEAD & WHITE, ARCHITECTS.



THE GENERAL WAITING ROOM.



THE ARCADE.

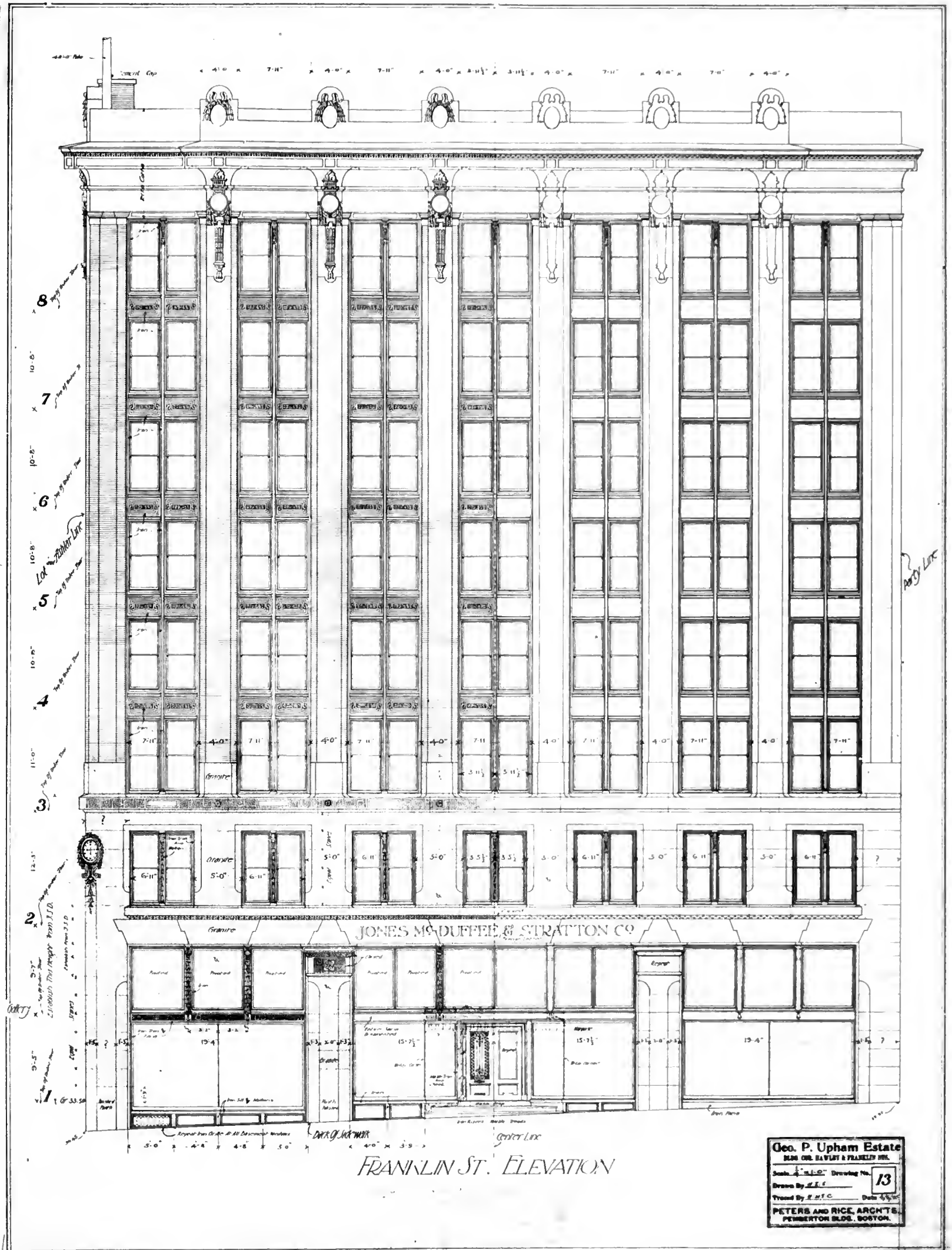
PENNSYLVANIA RAILROAD STATION, NEW YORK CITY

MCKIM, MEAD & WHITE, ARCHITECTS.



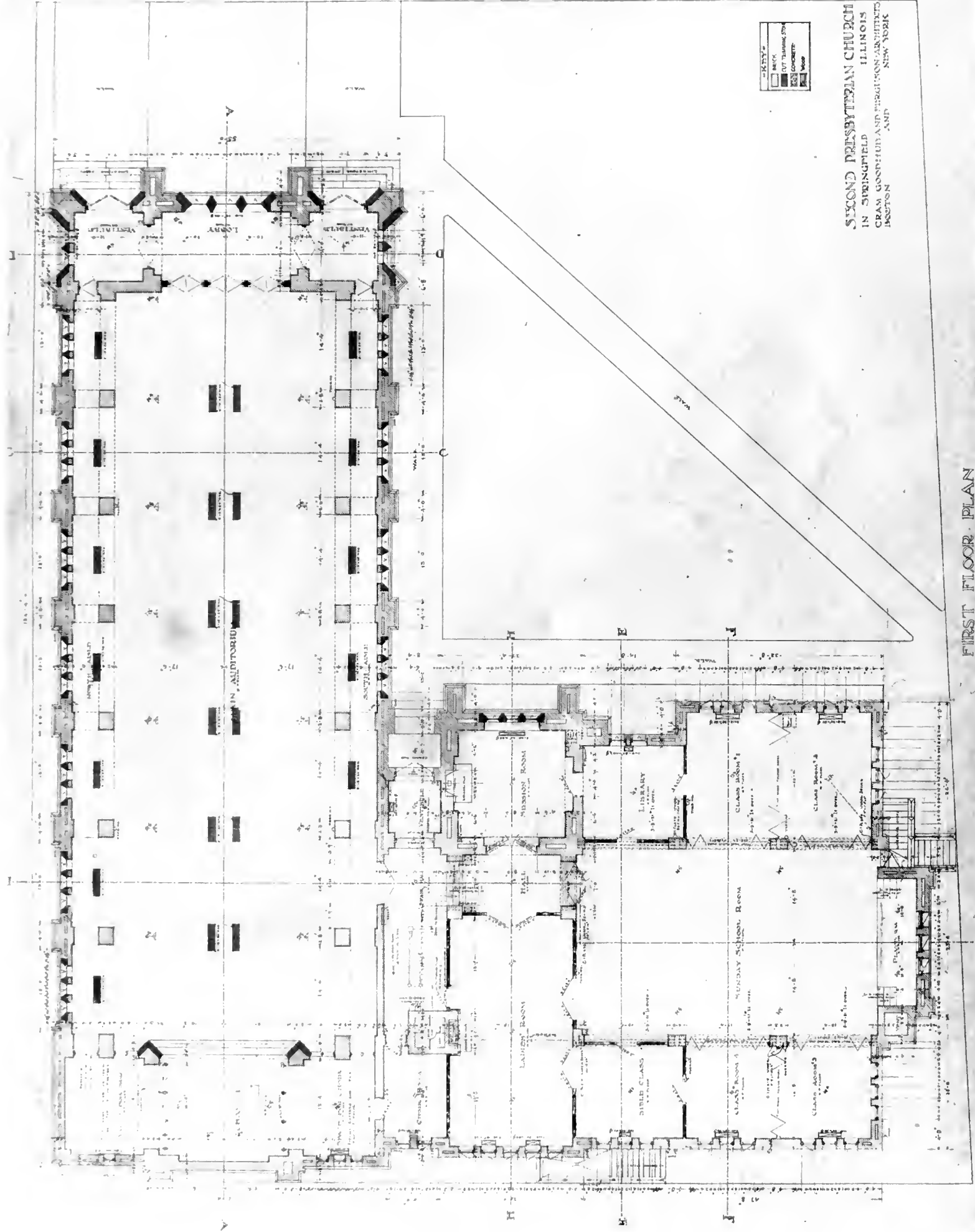




















Photograph by B. & G. Co.

ENTRANCE DETAIL.



Photograph by Dadmun.  
FIRST STORY INTERIOR.  
A BUSINESS BUILDING FOR THE GEORGE P. UPHAM ESTATE.

See also Plate XVII  
PETERS & RICE, ARCHITECTS.



THE SECOND PRESBYTERIAN CHURCH OF SPRINGFIELD, ILLINOIS.  
 CRAM, GOODHUE & FERGUSON, ARCHITECTS.

See also Plates XXX., XXXI.

# The Architectural Review

VOLUME XIII. NUMBER 5

MAY, 1906



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GARNETT B. APPO, Manager

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## PLATES

PLATES XXIV.—XXVIII.—PENNSYLVANIA RAILROAD STATION, NEW YORK CITY (PLANS, ELEVATIONS, SECTIONS, AND PERSPECTIVES.) — MCKIM, MEAD & WHITE, ARCHITECTS.

PLATE XXIX.—A BUSINESS BUILDING FOR THE GEORGE P. UPHAM ESTATE, BOSTON, MASS. (FRANKLIN STREET ELEVATION.) — PETERS & RICE, ARCHITECTS.

PLATES XXX., XXXI.—SECOND PRESBYTERIAN CHURCH, SPRINGFIELD, ILL. (PLAN AND ELEVATION.) — CRAM, GOODHUE & FERGUSON, ARCHITECTS.

WITH the approach of warm weather we are confronted once again with the old problem of how to get sufficient outdoor exercise without undue interference with our office hours. In the case of the architect himself, the end will probably be gained at the expense of the office hours, but for the draftsman there is not such an easy way out of the difficulty. A new schedule of working hours is being adopted to some extent here in the East, and it seems probable that something of the kind will soon find a ready acceptance in many offices throughout the country. The scheme is to close the office all day Saturday, the time being made up by an earlier opening hour and fifteen minutes off the lunch hour each day. One Boston office schedule of this kind provides for a weekly total of thirty-eight and three-quarters hours by starting at half-past eight and closing at five, with three-quarters of an hour for lunch. In Philadelphia the tendency seems to be towards slightly longer hours, the closing hour being half-past five. Although we have never heard of an arrangement of the kind in actual practice, a schedule which suggests itself as being more advantageous to the draftsman is one by which he would be able to leave the office at four o'clock on alternate afternoons, staying an hour later than the regular closing-time on the remaining three days. In this way a man could get in his tennis or golf at more frequent and beneficial intervals, instead of taking his exercise in larger doses at the week-ends. An arrangement of this kind would not be acceptable in New York, of course, since the distances from office to tennis-courts or golf links are too great to allow of a reasonable length of play before dark; but in the smaller cities and towns, where these distances are inconsiderable, a schedule of this kind has obvious advantages.

THE change in policy indicated by the recent decision of the Boston Architectural Club to hold another exhibition next year, probably in November, is to be commended. If a showing of architectural work is of any interest at all to the public, this interest should be sufficient to warrant its occurrence yearly, instead of bi-yearly, as has hitherto been the custom in Boston. The

making of such an exhibition an annual event should more than double its value, for timeliness in the showing is an essential factor if we would interest the public. To the casual layman visitor to an architectural exhibition, the rendered elevation of a building which he has perhaps seen each day for months in process of construction has little interest. A perspective of the proposed new local court house, however, will convince him that his visit has been well worth while.

The architectural exhibition presupposes the illustrated exhibition catalogue, which is, perhaps, the most far reaching result of the exhibition. Indeed, it is not improbable that this incidental product has come to be of more importance than the exhibit which is its *raison d'être*. Now if these catalogues consisted merely of a list of the pictures and other exhibits, their shapes, size, and binding might well be considered a mere matter of personal taste with the exhibiting committee; but, with the present custom of showing many valuable illustrations and useful advertisements, much of their value to the architect depends upon their being of such form and size as to permit of indexing or classifying according to his own methods. For this reason a standard size for exhibition catalogues would be of great advantage to many architects without being any the less desirable to other purchasers. It would be cause for general satisfaction if some agreement could be made between the various clubs by which not only the size of catalogues was made uniform, but also a coöperative policy in the selection of material for illustrations determined upon and followed. Each year there are certain works sent around the circuit which appear in catalogue after catalogue with a persistent recurrence, often out of all proportion to their importance. If the various committees could agree upon a policy of selection for illustrations which would show only such examples as had been designed by local architects, this needless repetition could be readily avoided, and each catalogue given a distinctly representative character of its own. If some such scheme of limitation in selection could be followed, if one size for all catalogues could be determined upon, and, finally, if each could bear upon its back edge the title and date in legible characters, it seems to us that the joy of the architect would be complete.

A COMPETITION which is sure to arouse an unusually wide-spread interest among the younger men in the profession is the one being held by The Garden City Company, as advertised elsewhere in this issue. Garden City, L. I., is a beautiful suburban town on the Hempstead plains, nineteen miles from New York. As will be remembered, the town was founded and its development begun by the late A. T. Stewart, who caused it to be laid out with wide avenues, large park areas, and a wealth of foliage and shrubbery. Two tracts of land, 112 feet by 1,200 feet, lying on either side of a street fifty-two feet wide, are to be developed according to one of two schemes. One plan calls for the building of single houses, costing \$7,000 each, and the other for double houses costing \$12,500 the pair. It seems rather unfortunate that in either case the drawings will show a long line of structures, each precisely like its neighbor. As the competition program suggests, however, there is a chance that some of the designs receiving the smaller prizes may be carried out, in which case the street may have some variety. It seems unfortunate, however, although the demands of the American householder for isolation may have made such a plan impractical,—that an arrangement such as has been carried out in Bournville, for example, could not have been followed. There the houses are built in various combinations of several typical plans,—two, three, and four dwellings being combined under one roof. Then, too, the various groups are not all treated alike in exterior, so that there is to be had a large number of combinations all of which are in perfect harmony and yet avoid the monotony of a long row of similar units. A program providing for a broader problem, such as this might have been, would have brought out some intensely interesting results. As it is, however, the prizes are large enough and the judges well enough known to bring to the problem a lot of careful study. The committee who will conduct the competition and make the award consists of Mr. Allen Evarts, President of The Garden City Company; Mr. William R. Mead, of McKim, Mead & White; and Mr. Dean Alvord, real-estate expert.



(From "The Brickbuilder.")



South Branch Library, Brooklyn, N. Y. Lord &amp; Hewlett, Architects.

(From "The Brickbuilder.")



Public Library, Atlantic City, N. J. Albert R. Ross, Architect.

IT is seldom that a more depressing collection of magazines confronts the reviewer than that which is offered this month. The English and French periodicals are practically void of interest of any kind whatever. Some of the American magazines are better, but as a whole they show a curious lack of any originality of thought or even cleverness of adaptation. Mr. Maginnis's papers on "Roman Catholic Church Architecture" are continued in *The Brickbuilder* for March, and are most refreshing in the midst of the general stupidity. The illustrations also that accompany this second paper are crisp and encouraging. All, however, have been seen and commented on before. Mr. Blackall's scheme for an auditorium building for the University of Illinois is shown both by plans and elevations and a photograph from a model. The latter exhibits very well the inability of mechanical drawings to give any very accurate idea of a building, since this model makes immediately significant and effective a design that, judged from the elevations alone, would be somewhat stolid and ungraceful. We reproduce the photograph of Messrs. Lord & Hewlett's South Branch Library, Brooklyn, as a strong and scholarly piece of composition and proportion. To us there is a great contrast between this building and one identical in principle and similar in size in Atlantic City, New Jersey, where the necessary straightforwardness of plan has been entirely sacrificed in order to obtain an exterior feature in the shape of the semi-circular projections that neither justify the destruction of a logical plan nor their own existence from an artistic standpoint. Mr. R. F. Almirall's Roman Catholic church in Brooklyn possesses distinct

## Current Periodicals

A Review of the Recent American  
And Foreign Architectural Publications

merits mingled with curious defects, the latter very possibly due to others than the architect himself. In any case, the work shows a long-desired swerving toward the decencies of architectural design on the part of

a power which can hardly be excused for lapsing for so many generations from a position that belongs to it by right. The series of articles by Mr. Irving K. Pond on Y. M. C. A. buildings is continued in this number and also in that for April, while the principal illustrations in the latter number are of various buildings for the National Home for Disabled Volunteer Soldiers, Johnson City, Tennessee, by Mr. J. H. Freedlander. We reproduce views of two of these buildings, the Barracks and the Memorial Hall, working drawings of the latter having been reproduced in *THE REVIEW* for November, 1904. Another building illustrated in the same number and supposedly in the same style is the Carnegie Branch Library, Greenpoint, New York, by Mr. R. L. Daus. We regret the unmeaning efflorescence of Gargantuan cartouches on either side the main entrance. Two pages of this number are devoted to views of the very wonderful little cottages in that most wonderful of all towns, Port Sunlight, England. Finally, we have before us the amazing Hotel Blenheim, Atlantic City, New Jersey, by Messrs. Price & McLanahan. Amazing it is, we repeat, but we confess to a conviction that it is perfectly justifiable. Here at least are imagination, ingenuity, vitality; the thing develops from its construction,—armored concrete and tile,—and the architects have most conscientiously endeavored to demonstrate this in their design, with, we think, entire success. It is certainly a relief to find this

(From "The Brickbuilder.")



Entrance to Barracks.

(From "The Brickbuilder.")

National Home for Disabled Volunteer Soldiers, Johnson City, Tenn.  
J. H. Freedlander, Architect.

Memorial Hall.



(From "The Brickbuilder.")



Carnegie Branch Library, Greenpoint, N. Y. R. L. Daus, Architect.



Hotel Blenheim, Atlantic City, N. J. Price &amp; McLanahan, Architects.

(From "The Brickbuilder.")

system of construction treated with respect, instead of being hidden by a scenic curtain of classical pillars and arches which support nothing, not even themselves.

Of new work, we find little in *The American Architect* from March 31 to April 21, inclusive, that either has not been shown before or should be shown now. From this we except, of course, Mr. Cass Gilbert's Custom-house in New York, with its serene dignity and noble composition. The working plans for the "Ten-Class" Dormitory, Princeton University, by Mr. B. W. Morris, Jr., indicate a clear advance over work of a similar nature which he has done before in this same place. Four competitive designs for the bronze doors for the Chapel of the United States Naval Academy, Annapolis, are published April 21, and it is gratifying to see that the judgment has been in favor of the design which is unquestionably the best from every possible standpoint; namely, that by Miss Evelyn Longman. Her design is conceived with extreme gravity, decorative sense, and self-restraint. We cannot refrain from republishing a photograph from one of the French architectural magazines of an alleged architect-

Hotel Blenheim, Atlantic City, N. J.  
Price & McLanahan, Architects.

tural detail from Paris. Anything more wrong headed and at the same time hideous than this sort of thing one quite fails to bring to mind.

*Architecture* is surprisingly destitute of important things, apart from the illustrations gathered from the English periodicals. The working drawings for the Denver Cathedral indicate what we had feared in this particular instance, namely, the construction of yet another edifice, Gothic only in its superficial aspect. The true mediæval principles of construction and development are absent, and absent also that poignant passion for pure beauty that characterized the work of the Middle Ages. It would be difficult, perhaps, in view of the limitations of the spoken language, to explain just why the proportions here are bad, and why the whole scheme of Gothic design and construction has disappeared; but one feels the fact precisely as one distinguishes the difference between a musical harmony and a discord.

The April number of *The Inland Architect* contains various successful designs in the traveling scholarship competition of the Chicago Architectural Club and various drawings from the exhibition

(From "The American Architect.")



United States Custom-house, New York. Cass Gilbert, Architect.

(From "L'Architecte.")



An Apartment-house Detail, Paris. Th. Petit, Architect; E. Derré, Sculptor.

(From "American Homes and Gardens.")



A House in New Rochelle, N. Y. W. L. Cottrell, Architect.

(From "The Architectural Review," London.)



"Redlands," Sutton Coldfield, Eng. Bateman &amp; Bateman, Architects.

(From "The Inland Architect.")



Altar and Reredos, Grace Memorial Chapel, Chicago. Cram, Goodhue &amp; Ferguson, Architects.

(From "The Architectural Review," London.)



Church of the Ascension, Malvern Link, Eng. Walter J. Tapper, Architect.

of the same club. One of these, a study for the residence of an ambassador, by Mr. Robert North of Cornell University, is notably successful, showing as it does a rather unusual power in the intelligent and effective use of the established classical motives. Several views of a little memorial chapel in Chicago, by Messrs. Cram, Goodhue & Ferguson, are published in the same number.

We are unable to discover anything in *The Western Architect* for March or April that requires any very extended comment.

*House and Garden*, *Indoors and Out*, and *American Homes and Gardens*, while filling their own particular field acceptably, offer little to the architect for which he has felt an insatiable hunger, except, perhaps, an altogether charming house in New Rochelle, New York, by Mr. W. L. Cottrell. Finally, we may pass over *The Architectural Record* for April with a word of favor for its article on "Georgian Work in Charleston, North Carolina."

As we have said above, the English magazines amount to almost nothing. *The Architectural Review* (London) is as usual the best of the lot, containing, in addition to very beautifully illustrated papers on eighteenth century work, photographs of another admirable example of the supremely fine work done in domestic architecture in England nowadays in the shape of a country house by Messrs. Bateman & Bateman. Mr. Tapper's Church of the Ascension, Malvern Link, gives little promise in its uncomfortable and uninteresting exterior of the dignity and effectiveness of the interior. Of

(From "The Architect," London.)



A Villa in Koblenz, Germany. Willy Bock, Architect.

*The Builder* there is nothing to say, nor of *The Architect*, except that in the latter magazine are continued views of the new Truro Cathedral and several photographs of the amusing and immensely picturesque work of Herr Willy Bock, one of which we reproduce. *The Builders Journal* and *Architectural Record* contains nothing, except about the weakest attempt to justify French Renaissance in England, at the expense of any of the national historic styles we have ever seen. The editor condemns

the use of any strictly British design and clamors for modern French Renaissance on the curious ground that the English styles are "as dead as a door nail," while "Renaissance is the only style in which there is any life to-day," quite ignoring the fact that it is not a question of comparative styles, but merely one of impulse and education. Renaissance would be just as dead a thing in England as Tudor if it were taught and practised after the present English fashion. What gives French Renaissance such a vogue to-day is the incontestable fact that they know how to teach architecture in Paris and nowhere else. Unfortunately, however, the language they use is one possessing little beauty and less significance. If England would look on architecture in the vital way that obtains in Paris, she might make Tudor, or any other style she elected, quite as vital and far more beautiful than the types now popular across the Channel. It is surprising to find the editor of an architectural journal confusing the issue in this fashion, but after all he stands by no means alone in his position.

# The Architectural Review

Volume XIII

June, 1906

Number 6

## Modern French Ornamental Ironwork

By George B. Ford

**M**OST surprising to the American architect visiting Paris is the lavish and prodigal manner in which the French architect covers his buildings with artistic wrought-iron. Wherever you go, in apartment-houses and mercantile buildings, in bridges and subway stations, in shop fronts, cafés, and theatres, everywhere iron is used as a prominent feature in the construction and in the decoration, in the form of railings, grilles, gates, or marquises. The apartment-houses — and everyone knows how prevalent they are in Paris — are covered from top to bottom with balcony rails, usually as guard rails across the bottom of French windows, while a three-foot balcony with iron rail traverses the whole front near the top of the building. A large glass-and-iron carriage door gives entrance to the interior court, from which the stairs with iron rails mount to the floors above. The same is true only in less measure of the private house, there being often the addition of a glass-and-iron marquise, and, if the house is suburban, of an iron-and-brick enclosing fence. The same will be true of the hotels, with the probable addition of iron mullions in the large dining-room or reception-room windows of the ground floor. Not long ago, if you had wandered about the shopping districts of Paris at night or upon a

Sunday afternoon you would have found the shops all closed with a sectional iron curtain let down outside the plate-glass front. Now that is changing in the better districts; the curtain is giving way to a neat iron grille which encloses the shop front up to about the level of a man's shoulders. This seems to answer the purpose of protection about as well as the other means, and at the same time it does not obstruct the view of the window display. The same is true of restaurants and cafés. When we come to the railway stations we find the same frank treatment of the problems as they present themselves. If the end of a train shed comes directly on the street it is frankly treated in glass and iron, as in the station at Amiens or the Gare de Lyon at Paris. Or if the scheme demands broad and light entrances, the problem is solved in a straightforward manner by the use of glass and iron, as at the Gare d'Or-

léans at Paris. What is true of the railway stations is true of the subway and elevated stations. The entrances to the former are all in glass and iron with infilling of glazed tile, the bases being of stone. The whole is light and graceful and well adapted to its purpose. The same is true of the elevated stations, constructed as they are almost entirely of glass and iron with an infilling of brick or terra cotta. The recent bridges, too, are all in iron with stone abutments. Even the famous Alexander III. Bridge, often called the most beautiful bridge in the world, is frankly of iron between the two shores, with all the construction showing. The fronts of office and mercantile buildings are being built now largely of iron and stone; in fact, one has just been built entirely of iron and glass,

the whole space between the columns on the street being filled with plate glass way to the top of the building, and, while the effect of the latter is not particularly ornamental, the building has nevertheless proved a great success financially. Perhaps the freest use of iron in a decorative way has been in the Exposition buildings, culminating in the interior of the Grand Palais at the Exposition of 1900.

It is interesting to look into the causes of this exceptional use of a material which is in itself so little suggestive of beauty. Perhaps

the principal reason for its prevalence is its cheapness — not that of the material itself, for it costs about the same as in America, but that of the labor of fashioning it. Furthermore, the stock patterns, often excellent in design, which are found at the big decorative iron establishments, whether of gates, balcony grilles, or of stair rails, are very extensively used. In fact, such is the variety and good taste of these stock patterns that in passing through street after street of the residential district it never occurs to one that the ironwork is not all especially designed. Another reason for its prevalence, especially in commercial buildings, is the fact that the building laws of Paris do not require that structural ironwork shall be protected against fire. In fact, such a law would seem entirely unnecessary there, since, owing to the non-combustible character of all the construction, a fire practically never extends beyond the



Chantilly: The Grand Stairway.



room in which it starts. Thus the architect is free to use iron wherever he may please, as the exigency of construction or design may demand. Further than this, the French architect is free and usually rational in his ideas and comparatively unfettered by precedent. If he believes that certain problems of lightness and openness of construction or of securing the maximum amount of light may be best solved by a frank use of iron, leaving all his construction visible, he does not hesitate to do so, meanwhile so decorating it as to direct attention to, rather than to conceal, the structure. It is perhaps this feature of French ironwork which is most interesting to us who have as yet attempted very little in this direction.

As is well known, iron has been used very little in construction until within the last twenty years. Previous to this time it was used in grilles and rails, but hardly ever as a feature of the construction. Perhaps the Exposition of 1879 was one of the first occasions



Palais des Beaux-Arts, Exposition of 1889.

of its use on a large scale. Then came the Exposition of 1889, with its Palais des Machines, still standing, and still interesting in its adaptation of purely structural members to a total decorative effect. Then came the Exposition of 1900, where the graceful lines of the Eiffel Tower satisfy the eye because they are frankly structural lines, and where the interior of the Grand Palais interests because it is a reasonable use of wrought iron for itself alone. Meanwhile iron was beginning to be used in mercantile buildings, tim-

orously at first, and in small quantities, and then more and more boldly as one man profited by his own and his neighbors' mistakes, until we reach the acme of boldness in some of the modern buildings, where only glass and iron appear in the façade.

The character of the detail, too, has changed as the fashions have changed. Starting as it did at a time when Neo-Grec was still in vogue, we find the detail changing through Italian and French Renaissance to the modified Louis XVI., now so much in use in



Detail of the Grand Stairway, Chantilly.



Detail of the Palais des Beaux-Arts, Exposition of 1889.

France and, to a less degree, in America. The latest development of all is an Art Nouveau treatment of the iron-work which makes the structure of primary importance. This is expressed by keeping the detail quiet between supports and lively at the points of junction of several structural members, thus emphasizing the key points of the construction. The character of this detail in itself is unique, drawing its motifs largely from plant and flower forms. This modern style is still in the experimental stage, where many mistakes are made to one good result, but in its very straightforwardness are many indications of its practicability and probable growth.

It is interesting to note further the combination of iron with other materials. We have already spoken of its combination with glass, of its use with terra-cotta, as in the elevated stations and in certain mercantile buildings, and of its combination with stone, as exemplified in the stair at either side of the entrance to the Grand Palais. But we should note its combination with other materials, such as marble, mosaic, or wood, or with brass and bronze. One of the most interesting examples of the latter is in the stairway at the Chateau of Chantilly, where the rail is made of



Mercantile Building, rue Réaumur, Paris.



A Detail of the Credit Lyonnais, Paris.



An example of the many excellent stock designs for wrought ironwork produced by Paris manufacturers.

polished steel, with features of the ornament in brass or bronze. The whole is most effective in its play of textures and colors.

The façade shown of the Credit Lyonnais is one on a side street, the whole construction between the stone piers being in iron and glass. This was built a few years ago by M. Bouwens, architect, to be used exclusively as a large banking-house. These windows light various offices of the bank. The "Aux Classes Laborieuses" is a modern depart-

ment store on the Faubourg St. Martin near a district occupied largely by the laboring classes. The building itself is constructed entirely of reinforced concrete, only the façade being in stone and iron. The attempt has been to secure the maximum light for the interior while preserving a good architectural treatment for the façade as a whole.

The use of mosaic in some of the decoration gives a little color to the general effect. The rails across the windows are particularly good in their use of plant forms conventionalized. The architect was M. Hermant.

The other mercantile building shown above is somewhat earlier in date, and shows another stage in the development of the use of iron and glass for a mercantile structure.



Side Entrance to L'Opera Comique, Paris.



Aux Classes Laborieuses, Paris.



Detail of a Life Insurance Building, Paris.



The view of the Palais des Beaux-Arts, 1880, illustrates one of the earlier attempts at the use of iron with an infilling of terra-cotta. The window of the Elysée Palace Hotel on the Champs Elysées, by M. Chedanne, illustrates a good decorative use of iron in a window where the maximum of openness and of lightness is desired. The use of flowers and shrubbery behind the rail relieves the general effect of considerable hardness. The entrance to the New York Life Insurance Building, just off the Boulevard des Italiens, by M. Morin Goustiaux, is of wood and wrought-iron. The marquise of the Opera Comique is of wrought and cast iron painted a dark gray green. The iron is well united with the glass and with the stone. The way in which the eaves conductor is made a part of the decoration is interesting. The architect was M. Bernier.

The subway entrance shown here is typical of most of the subway entrances as to the character of decoration. They are the work of M. Guimard, architect, and show an Art Nouveau treatment which is quite rational. The ironwork is painted an unobtrusive olive green. A feature that surprises us is the lack of covering to this descent; but as there is practically no snow in Paris, this is not necessary.

The remaining balcony and stair rail designs are given to show the character of certain modern stock designs. These are often made by clever designers, and bear the mark of considerable originality and skill. It is on account of the enormous demand for these that ornamental iron companies can afford to pay good men good prices for such designs and yet sell the work at what would seem in this country a ridiculously low cost.

French ironwork is almost always painted a dead black, or occasionally an olive green, not too light in tone. If there is a flower pattern running through the design the flowers will frequently be picked out in red or yellow. Plants are often seen on the balconies, adding much to the gaiety and homelikeness of the ensemble. In this the Parisian is particularly fortunate, for good plants are within the compass of the smallest purse, and, furthermore, the winter in Paris is so short that the period during which plants can be left



Detail of the Elysée Palace Hotel, Paris.

out-of-doors is much longer than it is here.

The iron stair rail with its narrow wood hand-rail is far more prevalent than with us, owing to the construction of the French apartment-houses. As they are always of masonry construction, the stone stair is very common, and with such a stair an iron rail becomes practically a necessity. In the larger part of the modern apartment-houses the stair well is occupied by an elevator, automatic and usually hydraulic. This is often open at the top, the sides being only five or six feet high. The lower half is sheathed, the upper part consisting of an ornamental iron grille with the occasional further protection of plate glass. The cage is also an iron grille of about the same height as the car. A particular feature of the design is the combination of this cage with the stair rail.

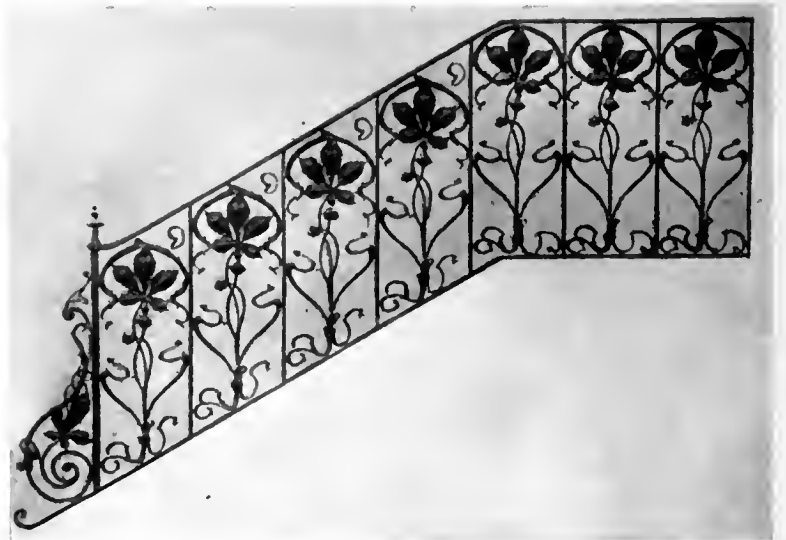
The illustration on the opposite page shows one of the most carefully studied and beautiful examples of ironwork in Paris, a doorway to the Grand Palais des Beaux-Arts, Exposition of 1900.

In summing up, we must be impressed with the prevalence of ornamental ironwork in Paris, and more particularly with its uniformly good quality. Perhaps we can draw the greatest lesson from the frankness with which it is used. When occasion demands its use, far from attempting to hide it as an ugly material, they seem to call especial attention to it by making it as prominent as possible. We may note, too, how the demand has brought out good work in stock patterns cheap enough to be within the reach of all. The change and development of the character of the detail is interesting to observe, particularly in its latest development in the conventionalized use of plant and flower forms. The use of iron in combination with other materials is an art deserving much study, and full of interesting possibilities.

The examples shown are only representative of several of the phases of the use of ornamental ironwork in France. This article is to be followed by one in an early issue devoted exclusively to the use of iron in the interior of the Grand Palais des Beaux-Arts at Paris, where perhaps the combination of the ornamental and the practical in ironwork has been carried to its farthest point.



A Typical Subway Entrance, Paris.



A Stock Design for a Wrought-iron Stair Rail.



A DOORWAY IN LE GRAND PALAIS DES BEAUX-ARTS, PARIS. M. DEGLANE, ARCHITECT.



THE ENTRANCE FRONT.



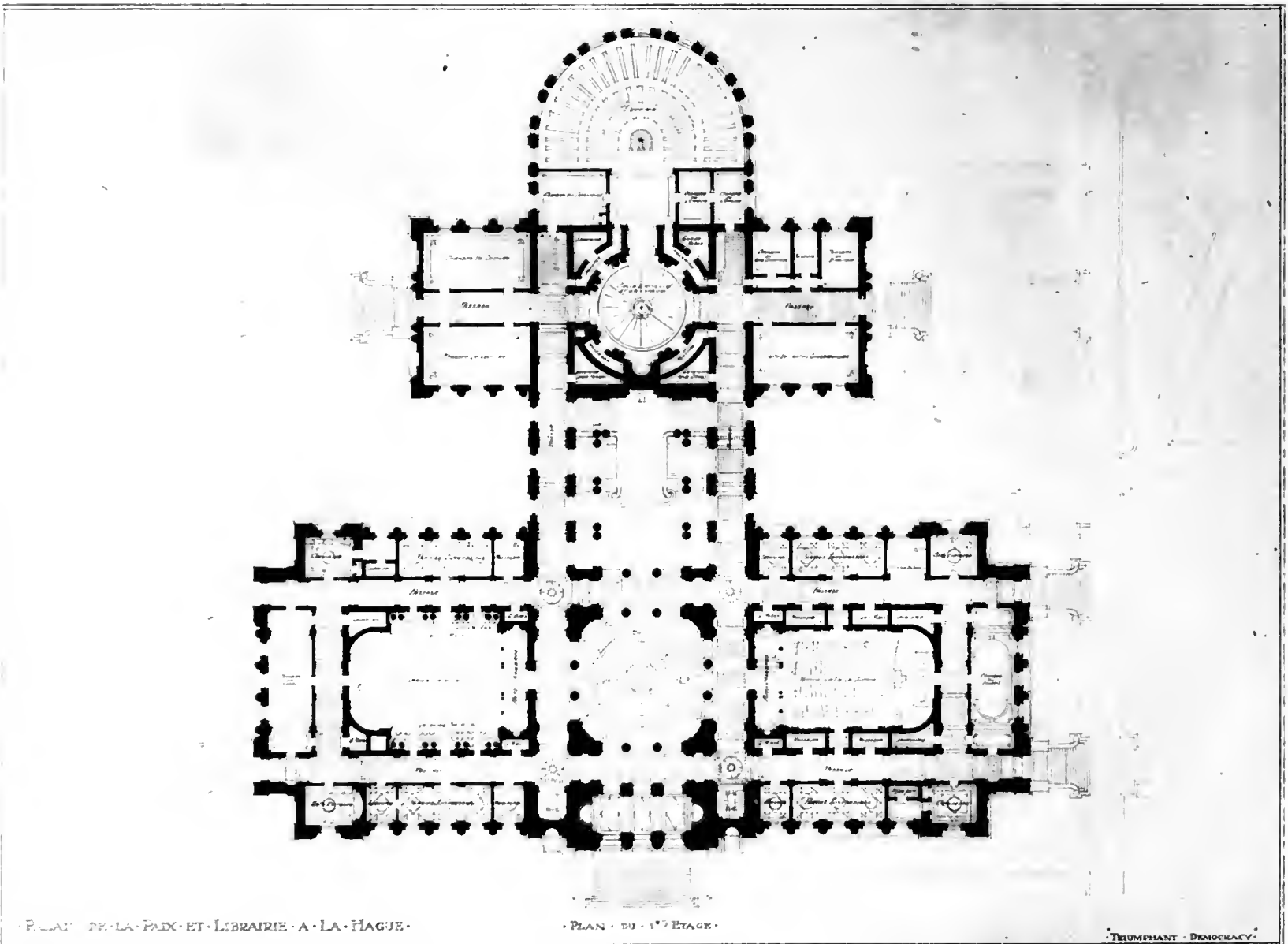
THE GARDEN FRONT.

RESIDENCE OF CHARLES W. GOODYEAR, ESQ., BUFFALO, N. Y.

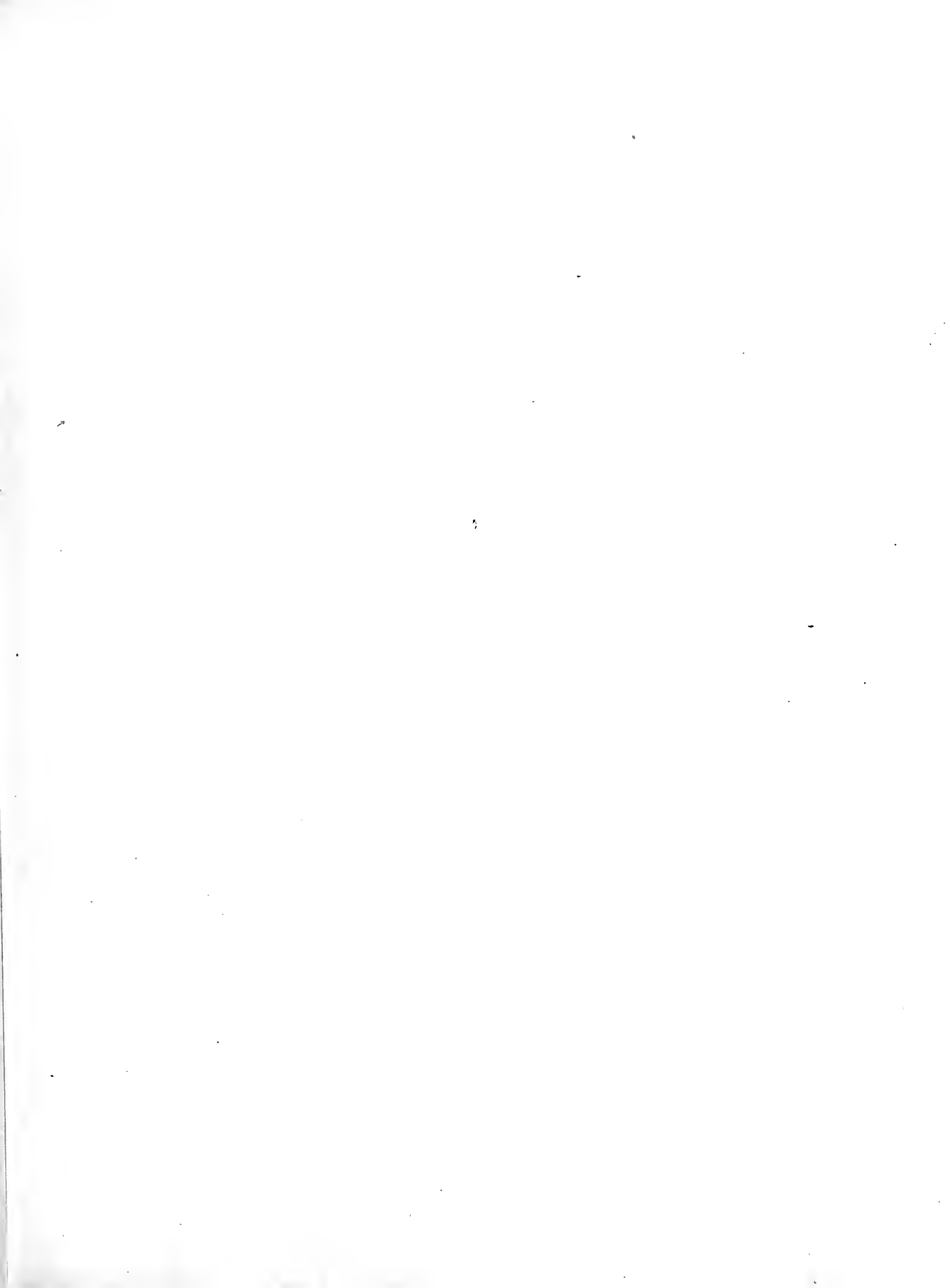
GREEN &amp; WICKS, ARCHITECTS.

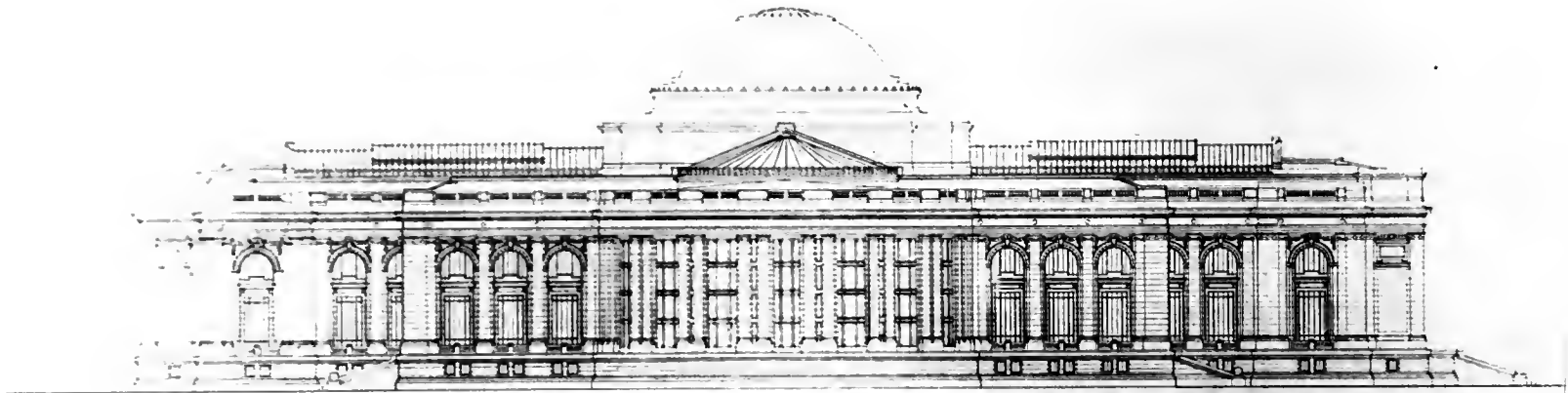








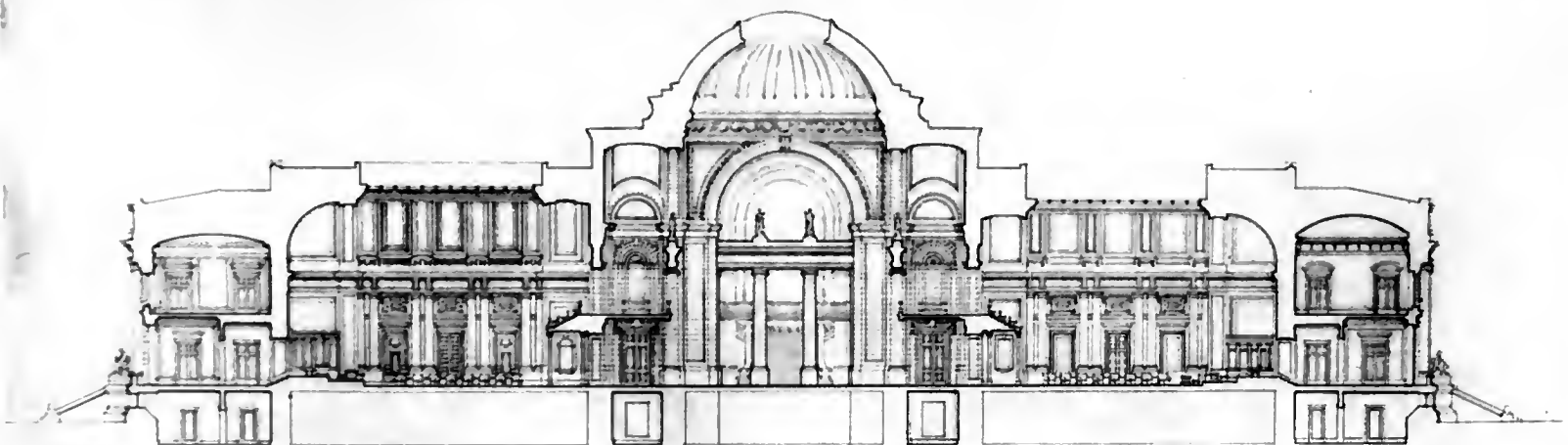




•PALAIS DE LA PAIX ET LIBRAIRIE A LA HAGUE•  
•FAÇADE POSTÉRIEURE•



•PALAIS DE LA PAIX ET LIBRAIRIE A LA HAGUE•  
•FAÇADE DE CÔTÉ•



•PALAIS DE LA PAIX ET LIBRAIRIE A LA HAGUE•  
•COUPÉ LATÉRAL•



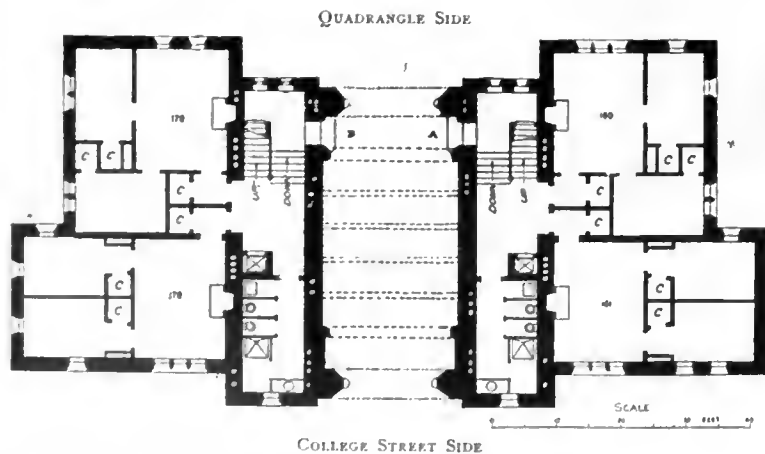


VANDERBILT DORMITORY.

DELTA PSI FRATERNITY HOUSE.

SHEFFIELD DORMITORY NO. 2.

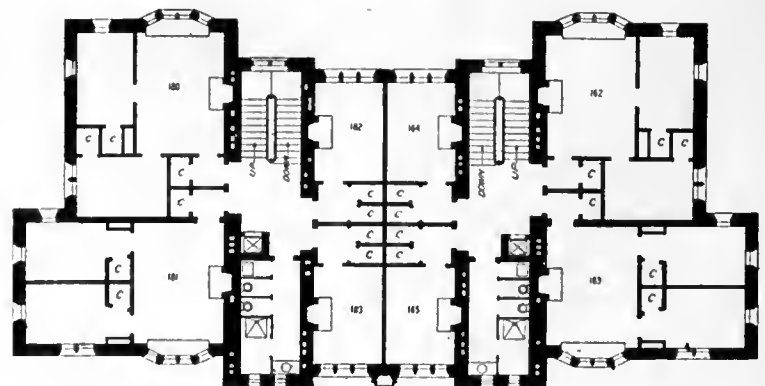
BYERS HALL.



QUADRANGLE SIDE

COLLEGE STREET SIDE

FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

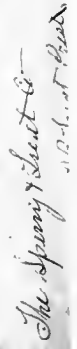
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SHEFFIELD DORMITORY NUMBER TWO. SHEFFIELD SCIENTIFIC SCHOOL, YALE UNIVERSITY, NEW HAVEN, CONN.

CHARLES C. HAUGHT, ARCHITECT.



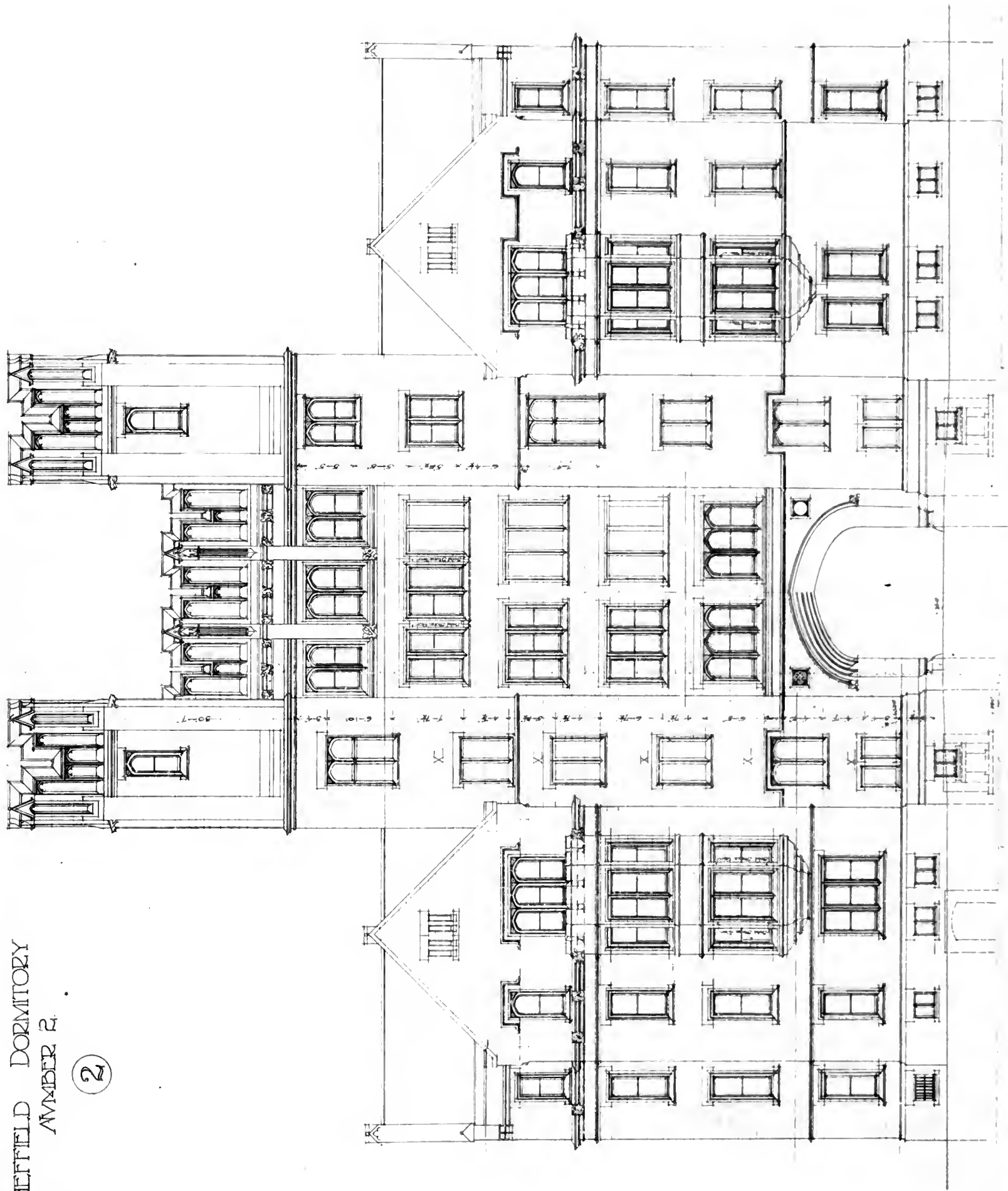




ELEVATION - ON COLLEGE ST.

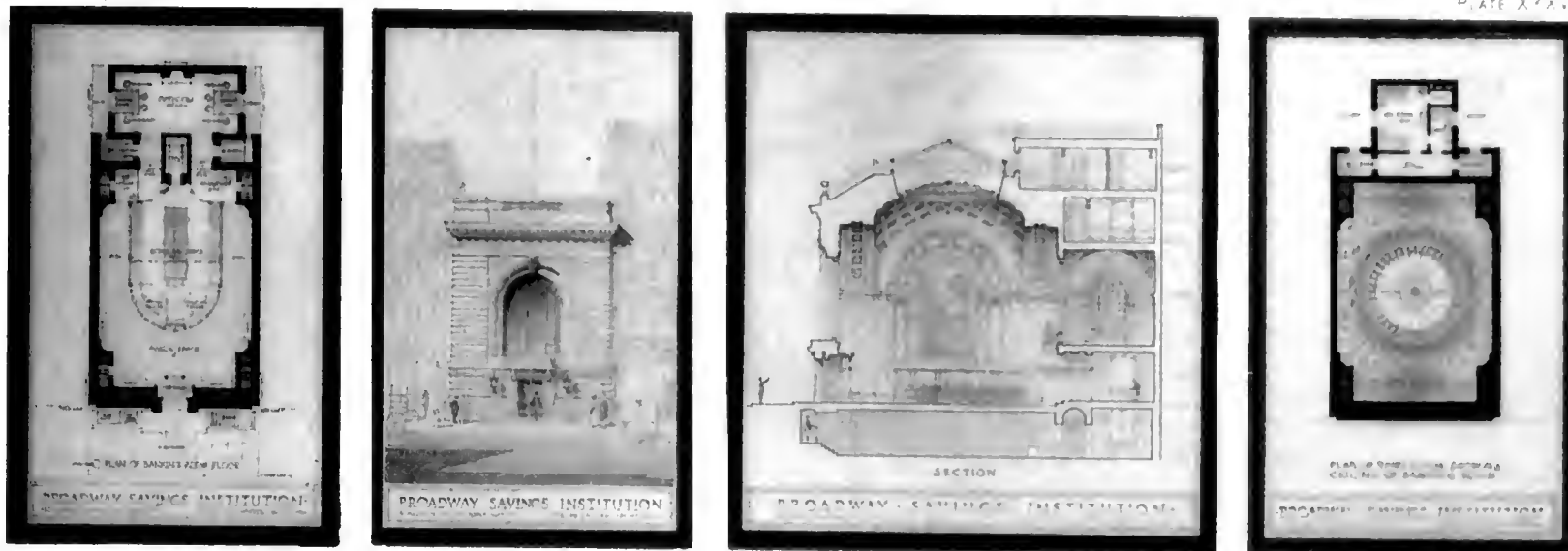
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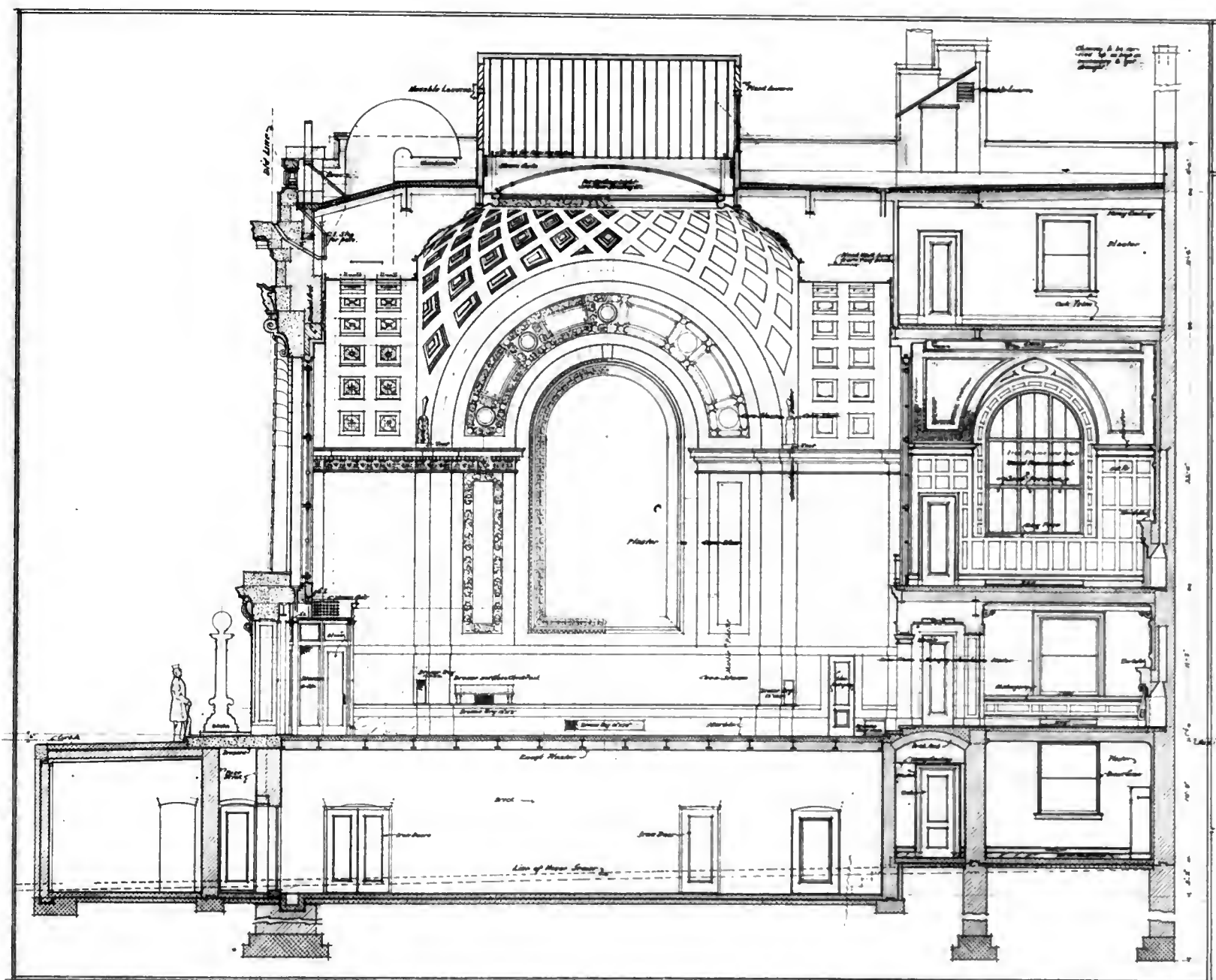


ELEVATION ON CAMPUS





PLANS, ELEVATION AND SECTION OF THE COMPETITIVE DRAWINGS.



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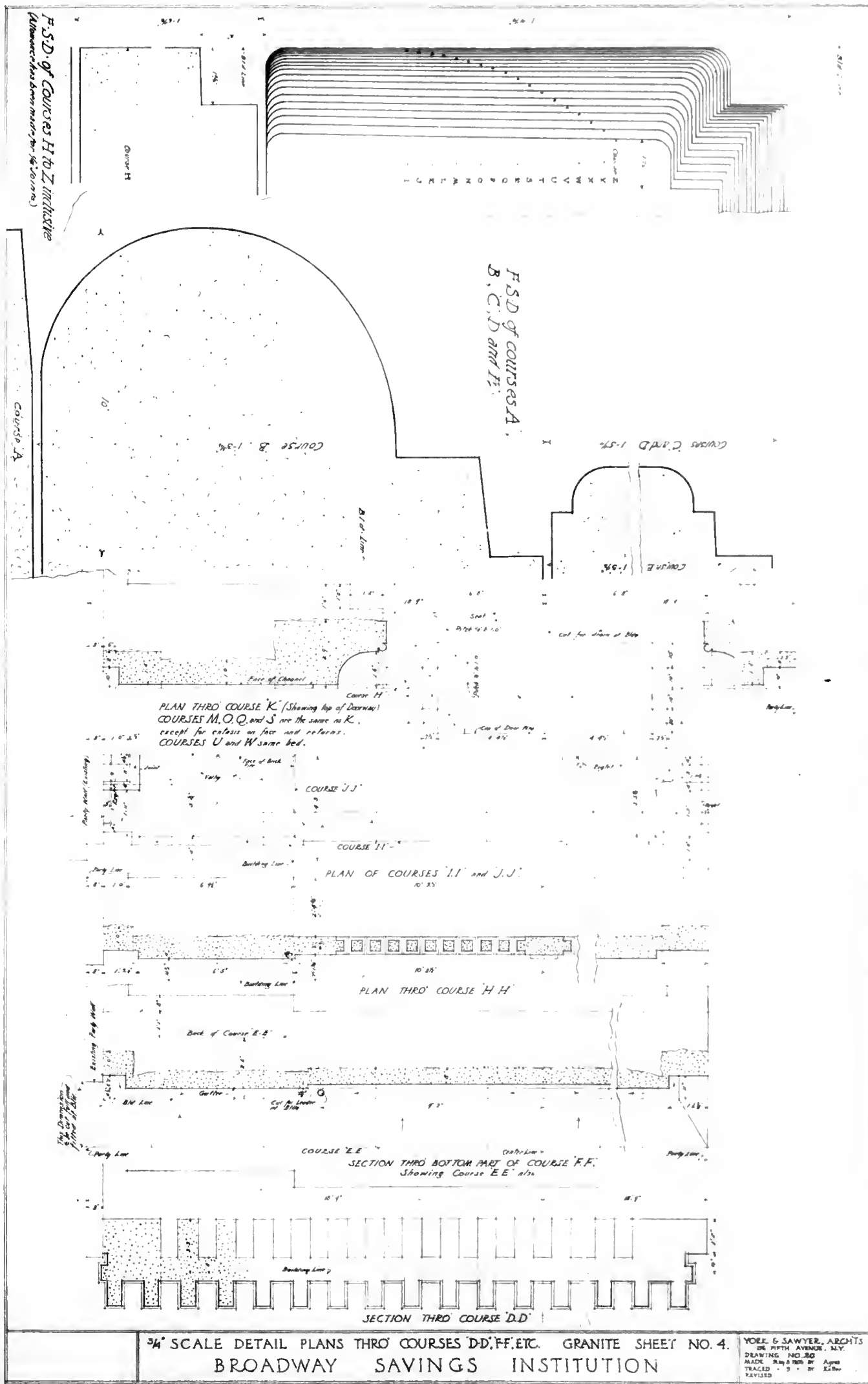
LONGITUDINAL SECTION.

BROADWAY SAVINGS INSTITUTION, NEW YORK CITY.

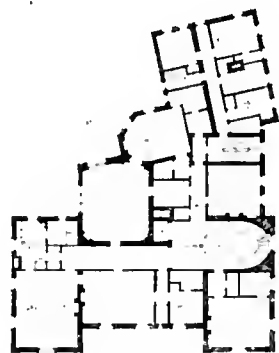
YORK & SAWYER, ARCHITECTS.











RESIDENCE OF CHARLES W. GOODYEAR, ESQ., BUFFALO, N. Y.

GREEN & WICKS, ARCHITECTS.



*Sculpture by Karl Bitter*

THE HALL.



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GREEN & WICKS, ARCHITECTS.

# The Architectural Review

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## PLATES

PLATES XXXII., XXXIII. — COMPETITIVE DESIGN FOR THE PEACE PALACE AT THE HAGUE. (PLAN, ELEVATIONS, AND SECTION.) — SUBMITTED BY WHITFIELD & KING, ARCHITECTS.

PLATES XXXIV., XXXV. — SHEFFIELD DORMITORY NUMBER TWO, SHEFFIELD SCIENTIFIC SCHOOL, NEW HAVEN, CONN. (PLANS, PERSPECTIVE, AND ELEVATIONS.) — CHARLES C. HAIGHT, ARCHITECT.

PLATES XXXVI. — XXXVIII. — BROADWAY SAVINGS INSTITUTION, NEW YORK CITY. (COMPETITIVE DRAWINGS; WORKING PLAN, ELEVATION, AND SECTION.) — YORK & SAWYER, ARCHITECTS.

THE PRELIMINARY REPORT of the California Earthquake Investigation Commission discloses the probability that in the future we shall have considerably more knowledge of the means of minimizing the calamities arising from the destruction of buildings, water-pipes, and other structures by earthquakes.

Through the collection of a great number of time and intensity records, and through the expert examination of new fault scarps in the region affected, the Commission has already added greatly to the available knowledge of the evolution of the earth's crust and of how the destructive effect of future shocks may be lessened.

Obliquely across the entire width of the mountainous belt from Mendocino County to Riverside County extends a line of peculiar geomorphic expression, remarkably straight and 375 miles long. The peculiarity of the surface features along this line lies in the fact that they are not due, as nearly all the other features of the mountains are, to atmospheric and steam erosion of the uplifted mountain mass, but have been formed by a series of dislocations of the earth's crust in time past. The cause of these movements is that stresses are generated in the earth's crust which accumulate until they exceed the strength of the rocks composing the crust and find relief in a sudden rupture. After the plane of dislocation is formed in the first instance it is fairly certain to be followed in future movements, which naturally follow the line of least resistance.

The earthquake of April 18 followed this line for a distance of about 300 miles. Along the 185 miles where the movement has actually been observed the displacement has been chiefly horizontal, leaving a continuous furrow having an average width of about ten feet. The area of destruction extended for twenty-five to thirty miles on either side of the rift.

In San Francisco, for convenience in their investigations, the Commission recognized four classes of ground: (1) the rocky hill slopes; (2) the valleys between the spurs of the hills which have been filled in slowly by natural processes; (3) the sand dunes; (4) the artificially filled land on the fringe of the city. Throughout the city the intensity of destructive effects corresponded closely to this classification, the most violent destruction occurring to structures on made land; while on the ridge tops, where the vibration communicated to buildings was that of the elastic underlying rocks,

the destruction was at a minimum. Modern Class A steel structures with deep foundations were relatively passive, while the made ground in their immediate vicinity moved like jelly in a bowl. Thoroughly bonded and well cemented brick structures, on similarly deep and solid foundations, were equally competent to withstand the shock, excepting such pier like walls as were not well tied to the rest of the building. Frame buildings with substantial underpinning and bracing, and with chimneys adapted to resist such shocks, would suffer little damage beyond the cracking of plaster in such a shock as that of April 18, save on made ground, where deep foundations and large mass appear essential.

The report is merely preliminary, and further investigation will doubtless result in many more interesting deductions.

A BILL is now before the House of Representatives providing for the organization of a national advisory board on civic art. The five members are to be nominated by the President, with the advice and consent of the Senate. Their duty is to consider and report their opinion concerning the artistic merit of plans proposed by legislative or administrative act for public structures, monuments, fountains, for the placing of mural paintings in public structures, or for the opening, modification, or embellishment of any public space belonging to the United States.

Many new buildings are now needed by the Government, in its various departments, and this need is constantly increasing. Many monuments and pieces of statuary commemorating distinguished Americans or historical events are under consideration by Congress. The Lincoln Memorial is awaiting a decision as to the character of its design and its site. The most suitable locations of the statues to Grant and McClellan are still undetermined. Other monuments have been authorized for various public places throughout the country. The development of the Parks in Washington requires immediate consideration, and, above all, the scheme for the Mall and its adjoining areas needs constant attention in order that all work shall be in harmony with the accepted plan.

The necessity of giving an Advisory Commission a legal as well as a moral standing must be apparent to all. From a business standpoint alone, such a body is indispensable. Even "Uncle Joe" must acknowledge that the passage of this bill is not only for the good of art, but also very good business.

THE PROGRAM for the New Theatre competition is an unusual instrument of its kind in many ways. The Founders appointed a Building Committee composed of Messrs. Charles T. Barney, Otto H. Kahn, Harry Payne Whitney, Eliot Gregory, and H. R. Winthrop, with power to engage an architect and proceed with the construction of the building. Nine architectural firms were invited to compete, each being paid \$750 to cover the cost of preparing drawings, and the competition was open to no others. The Building Committee named a Jury of seven, consisting of three of its members, a theatrical expert, and three practising architects chosen by the competitors. Naturally most of the work of preparing the program was done by the three architectural members, Messrs. Stanford White, Donn Barber, and Edgar V. Seeler, so that in effect the competing architects drew up their own program. Immediately after its issuance a meeting was held between the Jury and the competitors, at which all questions regarding the interpretation of the program were put and answered in open meeting. After this no information whatever was given to any competitor by the Jury. Few drawings were required, and these at a scale of sixteen feet to the inch. The drawings were all signed. Although the requirements for the division of space were given in careful detail, the following paragraph shows the thorough appreciation by the Committee and Jury of the proper function of competitive drawings:

"It being manifestly impossible to secure in a competition of this nature a design complete in all its details and capable of execution at a definite cost, the Jury desires and expects to receive a carefully studied general scheme only, whose final expression shall be intelligibly and sufficiently indicated, and which will realize in execution the general requirements of the program hereinafter set forth."



(From "Architecture.")



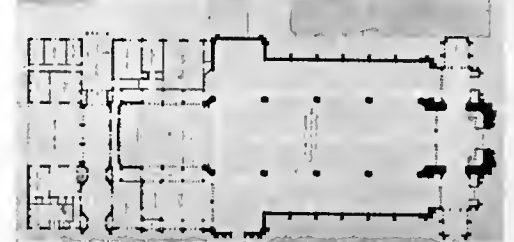
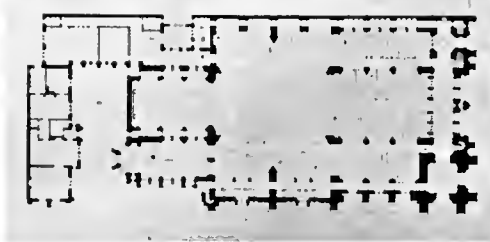
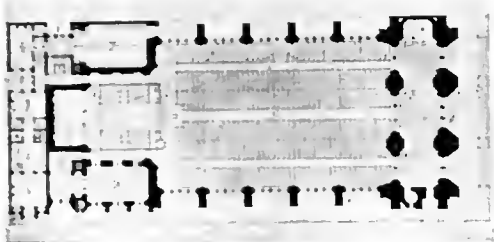
George B. Post &amp; Sons



Charles C. Haight.



Parish &amp; Schroeder.



Competitive Designs for St. Thomas' Church, New York.

THE problem of the new St. Thomas' Church on Fifth Avenue, New York, is unusually interesting. As far as style is concerned, church tradition required Gothic, but all other conditions are practically new.

The lot, 107 x 251, has (when the necessity of space for Parish House, etc., is considered) none too great length. The long side is on a narrow street; the façade and main entrance can never be seen *en axe* from any great distance; and the location is one in which adjacent and opposite lots may at any time be occupied by masses of buildings at least 125 feet in height and possibly of greater altitude. These buildings will be cubical, of large scale in mass, and formal and monumental rather than picturesque in character. Therefore the scale of a church built in this environment, and seen near at hand, must be grandiose in order that it may not seem petty and insignificant. If a tower is designed it becomes of proportions so huge and of an altitude so great that it reaches the verge of the ridiculous and overwhelms the remainder of the structure. Great height in the mass is essential, but can be gained in the body of the church itself, and the conclusion is forced that no tower can be considered which will harmonize in mass with adjacent buildings, but that the church itself can have

## Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

proportions in harmony with them. Simplicity in plan and masses, breadth in surfaces, and concentration of decorative detail are alone capable of saving a design for this location from becoming mannered and ineffective. Few of the conditions of the cathedral are present; the problem is much more that of a great vaulted nave; and all attempts to adapt cathedral façades must necessarily be futile.

Seven unpremiated competitive designs for this church appear in *Architecture* for May, the accepted scheme by Messrs. Cram, Goodhue & Ferguson having not yet been shown, and the series is not one to incite enthusiasm. The Gothic style was requested,

and the architects were chosen because of their skill in Gothic architecture. Messrs. Post deliberately select the façade of Notre-Dame in Paris as the clue to their design, and behind this mask add an audience-room ninety feet wide, spanned by fan vaulting, which seems an anomaly at that scale. The façade of Notre-Dame itself has very great beauty of proportion and of scale, neither of which is improved in this adaptation.

Mr. Haight's plan is at least peculiar. Piers invade the body of the church merely to cause the expression upon the exterior of a long nave which does not exist, it being in the interior a mere accessory to a hexag-

(From "Architecture.")



Design for St. Thomas' Church. Submitted by R. W. Gibson.



onal vaulted central body which is by no means announced by the exterior double transepts, and of which the lantern shown on the interior perspective disappears or is omitted upon the elevation. It is difficult to imagine a finely proportioned interior to such a plan or to conceive of a plan less fully expressed in elevation. The main axis is blocked at the entrance by a pier, for no apparent reason, and the entire exterior lacks distinction.

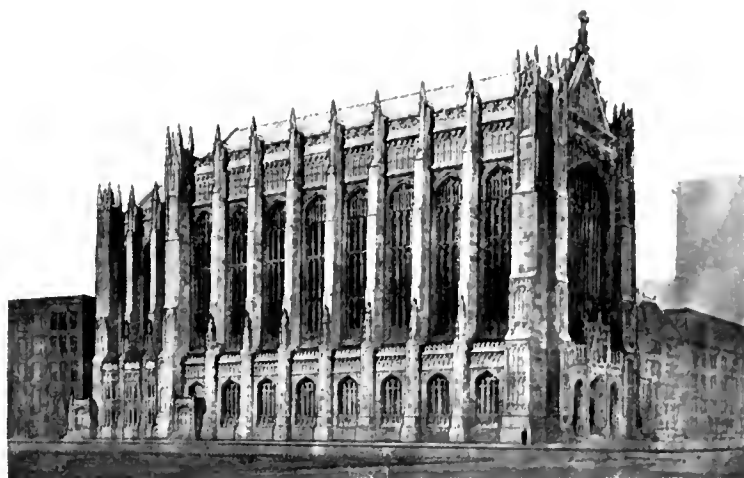
Messrs. Allen & Collins's plan has not the faults of Mr. Haight's, but the exterior is not of the merit that the opportunity should create. The same criticism can be made of Parish & Schroeder's design, with the additional comment that it is painfully thin in its lines and proportions.

Messrs. Barney & Chapman attempt strong vertical lines throughout, a rational effort, but obtained with very restless detail.

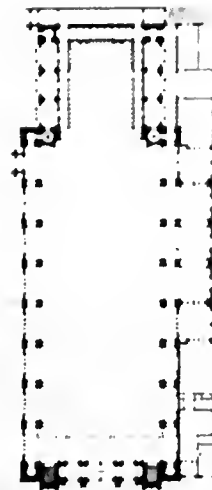
Messrs. Carpenter & Blair have an exaggerated church grown to the proportions of its surroundings. It is probable that if the type of Gothic selected had more individual interest this design would be effective.

There remain two designs, one by Mr. Gibson, which is of such an extraordinary character in plan and in conception that it staggers criticism. Here is a solution which has deliberately adapted the façade of Peterboro — none too good in itself — as the main façade on the narrow street, this façade being merely a veil before a shallow, semicircular auditorium which seems a piece of a Brodingnagian ambulatory, and of which the exterior presents to Fifth Avenue the most chaotic geometric solids conceivable.

(From "Architecture.")



Design for St. Thomas' Church. Submitted by Lord & Hewlett.



The last design, by Messrs. Lord & Hewlett, is conceived in excellent scale and would be by all means the most successful of all seven designs. It is consistent in the exterior expression of plan and dignified in conception.

In *The Western Architect* for May appears a perspective foretelling another example of the sound and characteristic work

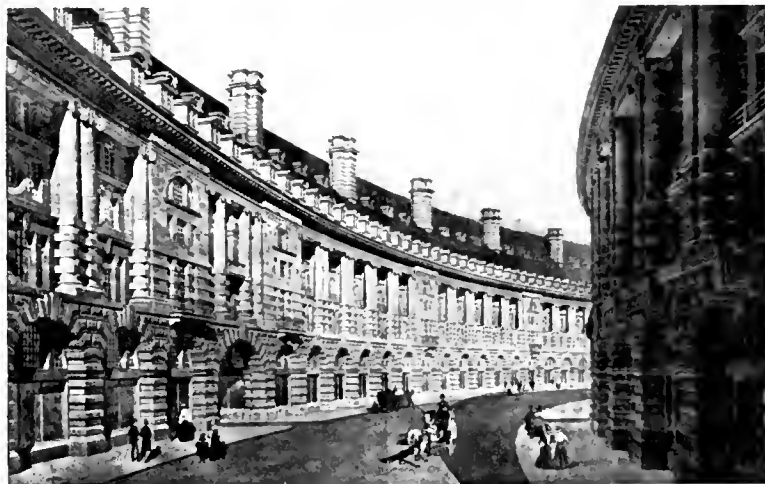
of the Supervising Architect's office, the United States Court-house and Post-office building for Los Angeles. The terminal for the Southern Railway at Atlanta, Ga., Thornton & Mayre, architects, is a design well suited to the hot Southern climate and of commendable simplicity and dignity.

*The Architectural Record* for May contains little of absorbing interest to the architect beyond several unsatisfactory illustrations of the Morgan Library and Art Museum in New York City — for its exquisite refinement one of the most notable buildings in America.

*House and Garden* for May contains an illustrated article on the exhibit of arts and crafts in London, the work showing a general tendency to simplicity and much less eccentricity than is usually to be found in such exhibits. In another article appear some very bad designs for pottery vases by Mr. A. L. Cusick. There is also an excellent discourse on concrete by J. M. Haskell, and a number of good illustrations of Norwood Park, the design of Messrs. Carrère & Hastings, which received, and thoroughly deserved, the gold medal of the New York Chapter A. I. A.

*American Homes and Gardens* for May contains a well-illustrated article on the home of Nathaniel Thayer at Lancaster, Mass., which

(From "The Builder," London.)



The Quadrant, Regent St., London. R. Norman Shaw, Architect.

(From "House and Garden.")



"Norwood Park," West End, N. J. Carrère & Hastings, Architects.

(From "American Homes and Gardens.")



"Charlecote," Short Hills, N. J. Parish & Schroeder, Architects.

(From "The Architect," London.)



A Yorkshire Grange. The Terrace.  
Frank A. Tugwell, Architect.

(From "The Architectural Review," London.)



Model of New Structure, Williamson Park, Lancaster.  
John Belcher, Architect.

(From "The Builders' Journal," London.)



A New Church at Bournemouth, England.  
G. Gilbert Scott, Architect.

was designed by Mr. Ogden Codman. "Charlecote," the residence of C. H. Stout, Short Hills, N. J., designed by Messrs. Parish & Schroeder, is a charming example of English half-timber work well adapted to its American environment.

Of the English magazines, *The Builder* for May 5 shows the plan and perspective of the improvement of Picadilly Circus by R. Norman Shaw. The plan is direct and has merit, but the design for the new façade is of the peculiar type affected by so many English architects, in which column, lintel, arch, and even the wall, are broken into geometric solids resembling children's building-blocks. There is no one structural feature that is allowed to do its work simply, without being worried with shadows or burdened with coarse detail. There is a certain picturesqueness about such architecture in a fog or when blackened with soot, and it etches well at times, but it does not deserve consideration as a work of art. The same persistent idea is effective throughout this class of English work; namely, that stone must be cut into chunks



Masonic Institution for Boys, Bushey, Herts. Gordon & Gunton, Architects.

are too large for the order of architecture and too scattered to be effective.

In *The Architect* for May 11 appears an illustration of the center block of the Naval Barracks at Chatham, by Sir Aston Webb, of which we have spoken before. In the issue of May 25 is shown a Yorkshire Grange, by Frank A. Tugwell, architect, which is quiet and good. The series of views of Truro cathedral is continued, the issue of May 11 showing the reredos and east end, that for May 18 showing the sanctuary, high altar, and reredos. In the issue of May 25 appear three views for a Masonic Institution for Boys, Bushey, Herts, by Gordon & Gunton, architects, which is fairly good in design, with the exception of a central tower entirely out of scale with the remainder of the composition.

*The Builders' Journal and Architectural Record* for May 9 shows a new church at Bournemouth, by G. Gilbert Scott, which has a tower of the archaic, undeveloped character which is appearing occasionally in modern architecture. It is a reversion to a primal type, and, while consistent with the lack of knowledge, tradition, and skill in the beginnings of art, it has about as much relation to the world of to-day as an ox-horn has to a crystal and silver goblet.

*The Architectural Review* (London) contains a photograph of a model for a monumental structure in Lancaster, by John Belcher, which is interesting, but shows a regrettable thinness in its supporting members. Mr. Voysey's house is charming as a matter of course.

(From "The Architectural Review," London.)



A House at North Luffenham, Rutland. C. F. A. Voysey, Architect.  
Royal Academy Exhibition.

in order to express the material. A little study of Greek, Roman, and Renaissance classic would tend to eliminate superfluous material in nearly all modern so-called classic work, whether it be English, German, or French. In *The Builder* for May 12 appears a commended design for a leaded steeple, which is merely bizarre and uncouth; a house by Ernest Newton at Godstone, Surrey; and the models for groups upon the colonnades at Hyde Park corner, in which the figures



# The Architectural Review

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Number 7

## Lettering in Relation to Material

By Frank Chouteau Brown

### III. Floor Slabs and Memorial Brasses

WHILE the Romans ordinarily employed their lettering along the friezes of their public buildings; on slabs let into the walls of their temples, houses, stadiums, and other structures; or cut in panels left for that purpose upon some portion of the monuments, altars, urns, or candelabra that ornamented their courtyards and porticos, or upon the faces of their supporting pedestals; in later ages we find it to have become the custom to set lettered slabs, more or less completely covered by inscriptions, into the floors of churches and public places, the lettering often being combined with decorative surface designs.

This especial method of use immediately demanded and produced especial technical methods of treatment. It is at once evident that the material must be selected for its hardness and wearing qualities, and that it must be treated in such a way that its ornamentation — whether design or lettering — must also be enduring and protected from wear. These restrictions, along with the fact that any depressed or incised portion of the stone would be rapidly filled with dirt, make it only feasible to depend upon *surface* differences in color or treatment to obtain a distinct and legible lettered legend.

So we find that subtilities of section treatment were abandoned and that either the lettering is sharply and squarely sunk straight back from the surface of the slab (Fig. 40), is "inlaid" with metal (Fig. 44) or hard material of other colors (Fig. 42), is large and coarse in character (Fig. 43), or that the letter forms are left raised and it is the background that is sunk (Fig. 46). As it is only the raised or exposed portions that take the wear, — and the amount of wear in a position of this sort is of course considerable, — it becomes of first importance to provide for the utmost amount of wearing-surface that can be secured without detracting too much from the legibility of the inscription.

The first illustration (Fig. 40) shows a simple solution of the problem. The lettering is sunk directly back from the face of a large field or plain wearing-surface of marble. The use of a square-sunk letter of typical Renaissance outline refinement is here the more interesting from its exceptional appearance in this sort of a slab. Also notable is the manner in which the artist — having once accepted the limitations of his problem — was then able to turn them to his assistance, and so used a large plain field to increase the importance of the refined lettering and add to the beauty of his com-

position. It is hardly conceivable that a plain surface — even when so consistently employed as this — could have become so effective. The lettering is of a different size in each line, the two lines at the top being placed with apparent carelessness off the axis of the panel; while in the single bottom line — set well above the lower border — the characters forming the year are spaced evenly and boldly and, in the two words ending the inscription, are crowded together — even four are combined as two — in order to bring its length within the outlines of the available panel space.

While the floor of any important Italian church would include many examples of these stone-incised and inlaid memorials, Santa Croce at Florence is worthily noted for the exceptional number and interest of its floor slabs, from among which a few representative types have been copied by rubbings.

Two sharply-incised - Renaissance types of marble letters, two and three-eighths inches high, are shown in Fig. 45. Those upon the horseshoe shaped band are much more delicate than letters intended for this purpose are apt to be. Undoubtedly, when new, the lines forming the lettering were larger and broader at the surface than this rubbing now shows; and the inscription probably more nearly resembled the lettering taken from a nearby slab, and partially copied in three sections inside the horseshoe shaped border. Even if lacking in execution — or less worn away — and generally coarser in character, despite evidences of unequal wear, it is almost as refined in type as the characters in the band surrounding it. A sturdier classic letter is depicted in the inscription (Fig. 43) taken from a secluded corner in the Campo Santo at Pisa — a less traveled location, as is quite adequately indicated in the rubbing by the still unworn surface of the stone.

When placed upon the floor after this fashion, a letter of strictly classic form was rarely used; rather, some of the many variants of the heavier, rounder, and fuller letters of the uncial, Romanesque, Byzantine, or Gothic type were rightly utilized as being better adapted to this purpose. The sunk letter, leaving the greater amount of surface to receive the hard wear of the raised portion of the slab, possesses certain obvious advantages; however, any refinement of section-cutting will be of no value, as the sunk letters become immediately filled with dirt up to the surface of the surrounding margin of stone, often overrunning the letter outlines in a way that does not add to the legibility of the inscription.



Fig. 40. A Marble Renaissance Floor Slab.



Fig. 41. Rubbing from a Marble Inlaid Floor Slab, Santa Croce, Florence.

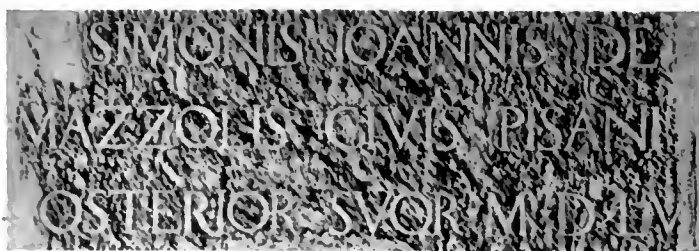


Fig. 43. Rubbing from a Floor Slab in the Campo Santo, Pisa.



Fig. 44. Metal Inlaid Letters in a Marble Floor Slab, Santa Croce, Florence.



Fig. 42. Rubbing from a Marble Inlaid Floor Slab, Santa Croce, Florence.

This was foreseen and the incised letter was frequently filled with an artificial "dirt" of mastic, that would both furnish a demarking color and help resist wear; or with other durable and harder materials of contrasting colors,—marble, stone, or metal,—the effect then depending largely upon these varied color contrasts introduced into the plain field of the stone.

Though the rubbing can give no idea of the effect of the color of the inlay, it generally shows definitely enough of the design, as the joint between the two materials is almost invariably clearly brought out by this method of copying an inscription. So in the two rubbings showing circular portions of marble floor slabs inlaid with different types of Renaissance letters (Figs. 41 and 42) — each having some interesting peculiarities and individuality of handling, indicating something of a tendency toward the Gothic or Romanesque letter characteristics — the letter outline is quite definite, despite the fact that the wax has occasionally rubbed off upon the inlaid filling within. The letter of Fig. 41 is more delicate — especially in the thin strokes — than the one used in Fig. 42, where the width of the cross-strokes and left sloping portions of the characters exhibits the effect of their adaptation to purpose and material.

The effect of many of these inlaid floor slabs is dependent entirely upon the contrasts between the colored inlays and the plain field of the slab. Sometimes the inlay is of metal, or brass slightly raised above the surface of the slab, with the evident intention of protecting it from wear by the resistance offered by this harder and more enduring material. The use of a cast or wrought metal inlay — such as brass — for a marble-cut floor letter (Fig. 44) allows of the employment of a very refined and delicate Renaissance letter form, securing at the same time a letter more durable than one filled with mastic or marble, while the characters may be much smaller in size (in this instance, the letters in the upper line are one and five-eighths inches high; in the lower, one and one-eighth inches) than when the inlay is of marble or stone. It is somewhat surprising that examples of this method of treatment are not more commonly found.

Of course it is much easier and less expensive to incise lettering in stone than to dress back the surface and leave the inscription raised, as the latter method not only requires a great deal more cutting, but it is also much harder to finish around the letter characters than when the entire slab can be smoothed up and evenly polished, and the lettering afterward separately treated and cut back from this finished surface. For a raised letter of a type adapted



Fig. 45. Rubbing from Incised Marble Lettering in a Floor Slab, Santa Croce, Florence.



Fig. 46. Alphabet of Raised Letters from Inscription in Red Marble, St. Jacob's Church, Strasburg, 1482. F. C. B.

to resist wear. These slabs were either cast, hammered, or cut, as the case might be, some attaining a high standard of workmanship, until eventually their manufacture became a trade by itself.

Renaissance examples done in this material are rare and radically different in design and execution from the German monumental brasses. Typical of the best of these is the brass floor slab in the Duomo at Siena done for Vescovo Pecci by Donatello (Fig. 48). It is fortunately possible to illustrate this exceedingly beautiful metal monument both by photograph — so showing the decoratively designed and exquisitely modeled recumbent figure — and by a rubbing (Fig. 49), reproduced at a larger size, giving an excellent idea of the letter characters upon the ribbon across the foot of the slab. It seems probable that the lettering upon this memorial slab was, in part or in whole, cut rather than cast. Whether or not it was first cast and then merely strengthened and sharpened with the tool, or whether the plate in the casting was left entirely smooth, we may only conjecture, but there is everything in the inscription to indicate that the letters were finally finished individually by hand

to floor use, it was soon found necessary to turn to one of the mediaeval letter forms, as the very character of the Classic or Renaissance letter unsuits it for this purpose. When raised in section, the letter wearing-surface demands more width; and here the general availability of the Gothic and Romanesque derived letters became immediately apparent.

As used upon monumental slabs, lettering was often confined to a space around the border of the stone, set close between broad and bounding bands added with the evident intention of obtaining additional surface to take part of the wear from the top of the letter. Even when placed within a panel, in order to obtain a greater wearing-surface than would be furnished by the raised letter alone, the various lines of the inscription are very generally separated by horizontal strips or bands of the slab, left when cutting back the surface around the letter outlines (Fig. 46). Many times this band is carried up and down, connecting its horizontal members and separating the individual words of the inscription. Again, a Gothic capital letter is inserted more frequently than the actual sense may demand in order to obtain this extra amount of wearing-surface in a more informal and less fixed and obvious manner.

Metal floor slabs would be governed by much the same considerations as restricted design and lettering on stone, although here the harder and less easily affected nature of the material would be of great assistance in naturally suiting it



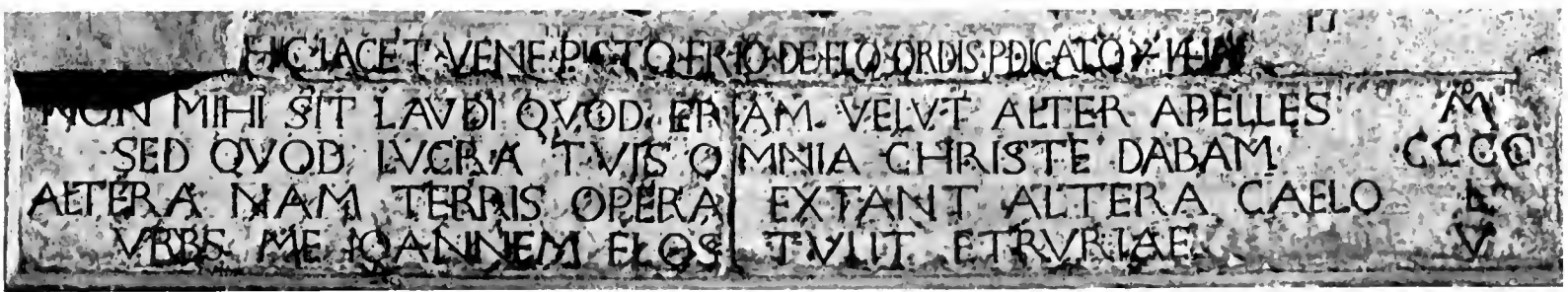


Fig. 47. Incised Inscription in Marble from the Church of Santa Maria sopra Minerva, Rome.

on the cast metal. Possibly the present condition of the letter may have been caused by the sharpening and deepening of the characters from time to time, in order to overcome the constant wear to which the inscription has been subjected. Even so, near the edges of the ribbon, especially at the bottom, the inscription is again thinning out and gradually wearing away, and, unless sharpened up, the ribbon will soon be polished quite clean.

The photograph (Fig. 48) and rubbing (Fig. 49) of the inscription cast and partially cut in metal should be compared with Fig. 47 — a photograph of a fifteenth-century inscription in marble, where a letter of practically exactly the same character has been employed. (And by the way, it must be recalled that a rubbing of a metal inscription is always more exact and correct than of an inscription cut in stone, even in smooth marbles. In the metal floor slab the edges of letters are almost never broken by the wearing away of this exposed angle; the angles are rather polished smoother and made more sharply perfect by wear and age.) The marble-cut inscription — apart from the upper and shorter first line — was not restricted in length by the panel upon which it was placed; rather, the contrary is true, as even the extended letter here used has not succeeded in filling up the available length; and the date, divided into four lines, has been employed at the extreme right to fill up and balance the inscription. In the Donatello monument the lettering has, in some lines, been quite apparently condensed and restricted in order to get the inscription upon the comparatively short length of ribbon reserved to contain it. The comparison may be extended by including the inlaid letter in Fig. 42, which is so similar in type that its differences must be attributed almost wholly to the different manner of its execution.

It should be noted how condensing and crowding the lettering alters the general aspect of that portion of the inscription, simultaneously increasing the Romanesque characteristics and lessening the Renaissance feeling of the individual letters. For this there exist two reasons. First, history and precedent have so absolutely fixed the form of the Roman and Renaissance letter that it is impossible to condense the round characters — such as the C, the G, the O, and the Q — to anything appreciably less than a full circle in outline. When so condensed and crowded that the width of the circular



Fig. 48. A Cast Metal Floor Slab at Siena, by Donatello.



Fig. 49. Rubbing from the Inscription by Donatello.

letter becomes much less than its height, that is alone sufficient to change almost entirely the historic suggestion as well as the actual character of that inscription. Second, at this time — the fifteenth century — we must also remember that the immediately preceding years had produced many and numerous examples of Romanesque, Byzantine, and Lombardic inscriptions which then still existed in such great numbers as could not fail but influence even the younger and most modern workmen and designers. This earlier work, existing all about them, made it but natural for the workmen of that time to fall back upon familiar letter forms, in themselves obviously best suited for assisting them out of just this difficulty.

Before taking up the lettering on monumental brasses, there are reproduced some earlier letter forms upon which the cast-metal lettering was often based, and this without abandoning the general class of memorials to which this article has been confined; although the very age of many of these monuments makes it impossible to be absolutely certain that they had been intended originally for use as floor slabs. The fact that they have been discovered in this position recently is no more absolute proof that such was their original intention than their recent discovery imbedded in walls in upright positions would prove the contrary.

Fig. 50 is a charmingly decorative incised slab dating from about 1284, found near the Abbey of Hastière Lavaux: it bears an Abbot's crook along with rough incised uncial lettering with characteristic rounded stone

angles. Another, from quite a different location, is that of Olavs de Eikiby at Gotland (Fig. 51): a floor slab dating from about 1316, bearing a raised uncial letter of a rather broad character not always consistently maintained, as may be seen in the different "N's" in the word "ANNO." The stone slab from the Cathedral Church of Notre Dame at Boulogne, done for Ansel Bise in 1304 (Fig. 55), has an incised letter treated in rather an unusual way; while at the end, the inscription runs over into an extra line crowded in

between the cross and the first line of lettering at the head of the stone.

The stone monument to Bishop Nicholas, 1391 (Fig. 53), was executed with incised background in a soft, oily-textured stone, and is introduced for purposes of letter comparison with some of the Blackletter brasses where a similar character has been used.



Fig. 51. Olavs de Eikiby, 1316.  
Gotland.



Fig. 52. Barbara of Saxony, 1534.  
Meissen Cathedral.



Fig. 53. Bishop Nicolaus,  
1391. Linköping.

On the monumental brasses, of which the best were made in Holland and Germany, may be found lettering both of an ornate and a severely simple character. It must be remembered that this lettering was all square-sunk in brass and then filled in with a dark composition, or left till dirt fulfilled the same purpose. Sometimes the letter was left at the height of the original surface and the background cut back, but treatment and result remained much the same. Among other characteristics the letter is likely to have angular and acute corners, and is seldom rounded off at the angles as it might be in another material. Often on an incised letter the corners do not meet, leaving a strip of metal that separates the strokes forming the letter, in much the same way that is necessary in cutting a stencil.

The spacing and arrangement of the letters upon the monumental brass is generally considerably restricted. Either a small panel was reserved for the lettering and it was closely crowded or huddled upon an evidently overburdened field, with abbreviations and condensations that make its quaint Latin now doubly hard to understand, or it runs in a continuous legend around the slab or brass in the one or two lines of the narrow border, confined between bounding and protecting strips of metal. This relegation of the inscription to the border, or similarly confined top and bottom on waving ribbons forming part of the design, could not fail but produce, in time, certain direct effects upon the lettering itself, quite aside

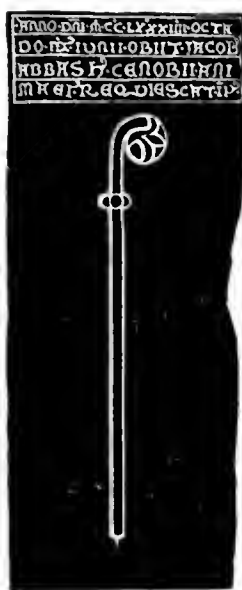


Fig. 50. Abbot Jacob,  
1284. Abbey of  
Hastière Lavaux.

from restrictions imposed by material and methods of manufacture.

The results are most apparent in the Blackletter. The uncial, Romanesque, and Byzantine capital letters were in themselves so well adapted to the purpose that little change was necessary in transplanting them to a new use and material. But the Blackletter, along with its accompanying Gothic capitals, often underwent rather a

complete transformation. At first the taller letters, along with the capitals, extending above and below the height of the majority of the small letters, were run into the bands at top and bottom, merely being separated by a narrow incised outline (Fig. 57). Later their height was reduced (Fig. 54) often only by making extensive changes in the letters touching them at right and left (Fig. 53) — and sometimes the capital was entirely omitted and its place taken by an uncial (Fig. 53) or even by a small letter (Fig. 58), thus obtaining more certain uniformity of effect throughout the band of lettering.

The effect upon the inscription of the omission of capitals, the drawing in of the ascenders and descenders, — by this is meant the legs of the letters that rise above and below the main guidelines of the small letter or minuscule alphabet, — and the consequent changes necessitated in some of the other letters to obtain the desired spacing apart of the words, is curiously instructive.

In the memorial of Barbara, Duchess of Saxony (Fig. 52), in Meissen Cathedral, 1534, a Gothic text letter is used in a



Fig. 54. Ernst of Saxony, 1486.  
Meissen Cathedral.

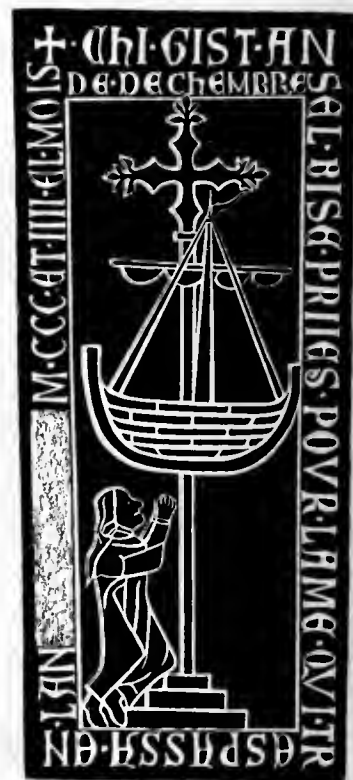


Fig. 55. Ansel Bise, 1304. Notre  
Dame, Boulogne.

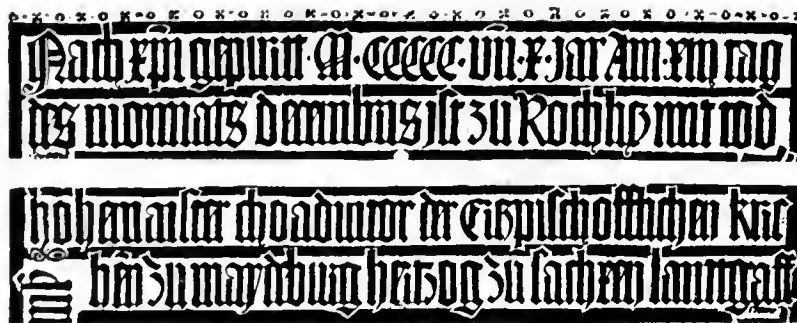


Fig. 57. Portion of Inscription on Brass of Frederick, Duke of Saxony, 1517.  
Meissen Cathedral.



Fig. 56. Griel van Ruwescuere,  
1410. Bruges.





Fig. 58. Bishop Lampertus, 1399. Bamberg.



Fig. 59. Johanne de Fonte, 1531. Damme.

Blackletter as of Renaissance and Roman capital employments. This lettering was raised against an incised background and separated by bands of metal. Still another variant of the Blackletter is shown in the monument of Bishop Lampertus, 1399 (Fig. 58), where a ribbon-like twist imparts quite a different character to the raised letter by the suggestion of a crease or fold given by the nick so regularly cut into the letter outline.

The employment of the uncial capital upon the monumental brasses is illustrated in its various forms by Figs. 56, 60, and 61. The first, a slab at Bruges, dated 1410, carries lettering indicative

panel where the background has been sunk or cut away, but leaving very wide strips of brass between the lines of lettering,—in order to help support and carry them,—into which extend capitals and tall or long small letters. An individual type of letter is shown in the monument to Johanne de Fonte, 1531 (Fig. 59). Here is a brass form of Gothic text letter giving an effect almost script-like in character. A closer scrutiny will disclose the fact that this result is solely obtained by using at the beginning of each word a flourished script letter based on uncial forms, and so different in technique from the characters forming the remainder of each word that it would appear these letters had been afterward separately engraved upon the slab.

Another memorial at Meissen, that to Ernst, Duke of Saxony, 1486 (Fig. 54), carries still another and rather unusual Blackletter form. The numerals,—the dates 1486 and 26,—the two varieties of letter "S" employed on the right border of the inscription, are but two individual instances illustrating some of its excellent peculiarities. Another monument in the same church, to Frederick, Duke of Saxony (Fig. 57), contains border lettering exceptionally good in character, being as perfect a Blackletter as is to be found on any of the German brasses and—in its present form—almost directly applicable to pen work. It is also a novelty to find, as here, Blackletter condensed and jammed together in a way that is not so characteristic of the minuscule

both of the material and nationality of the workman, but rather crudely executed, and might indeed from its appearance belong to a much earlier period than the date of the monument makes possible. The inequality in the size of the letters and the ornamental character given by the narrow line bordering each side of the broad connecting cross-strokes are two individualities of the inscription worth mentioning. The monument to Bruno de Warendorp (Fig. 60), formerly placed in the floor of the Choir of St. Mary's Church at Lubeck, 1369, is of unusually large size, and this perhaps accounts for the exceptional clearness, careful arrangement, and perfectly cut form of the letters in the brass border. They are also uncial in style, and of the same—though a more highly developed—type as those shown in Fig. 56, and in Fig. 61, the monument to Frau de Wiik, 1327. The letter is here employed at a larger size and is raised against a background that is etched or hatched away, allowing the letters to stand out in the solid surface of the material.

To prove that the Roman letter form was neither totally unsuited to the material nor entirely overlooked by the makers of monumental brasses, three different inscriptions from memorial slabs are reproduced to show three contrasting and different, if thoroughly German, examples of its employment. Fig. 62 shows a rough and heavy form of raised German capital placed between protecting strips of brass. The inscription in Fig. 63, from another monument of a Duke of Saxony, fourteen years later in date, shows a much more delicate raised Roman capital,—although, despite its nicety, of evidently German character,—protected by a roughened background which distributes the wear evenly over the entire surface of the slab.

Finally, an incised brass Roman letter is shown in Fig. 64, being taken from the monument to Willem, Margrite, and Carel de Clerc, Mechlin. Judging from internal evidences alone, it would appear that the lettering in this brass was cut by two or possibly three different hands, on the occasion of the death of each individual that it commemorates. The differences between the portions of the inscription may have been caused by necessities of spacing.



Fig. 60. Bruno de Warendorp, 1369. Lubeck.



Fig. 61. Frau de Wiik, 1327.

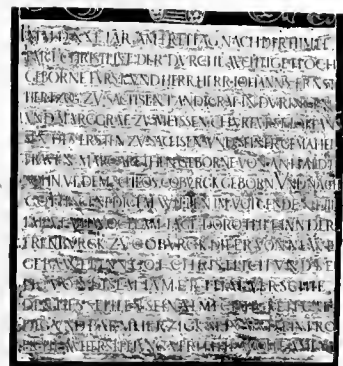


Fig. 63. John Ernsl of Saxony, 1553. Coburg.



Fig. 62. Inscription from Brass of Frederick of Saxony, 1539. Meissen Cathedral.



Fig. 64. Willem, Margrite and Carel de Clerc, 1608. Mechlin.



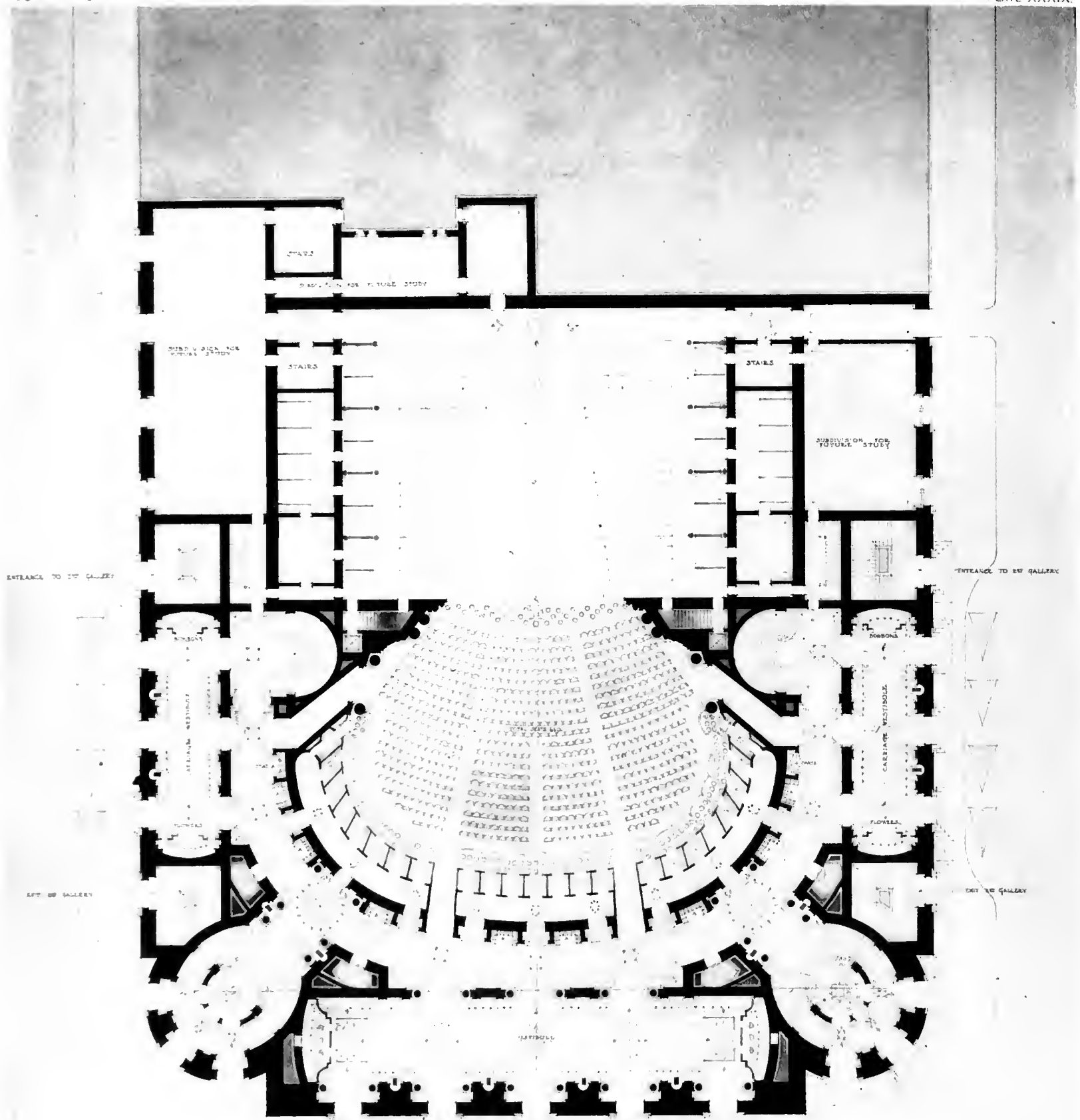
THE WERTHEIM DRY-GOODS STORE, BERLIN.



PROF. ALFRED MESSEL, ARCHITECT.





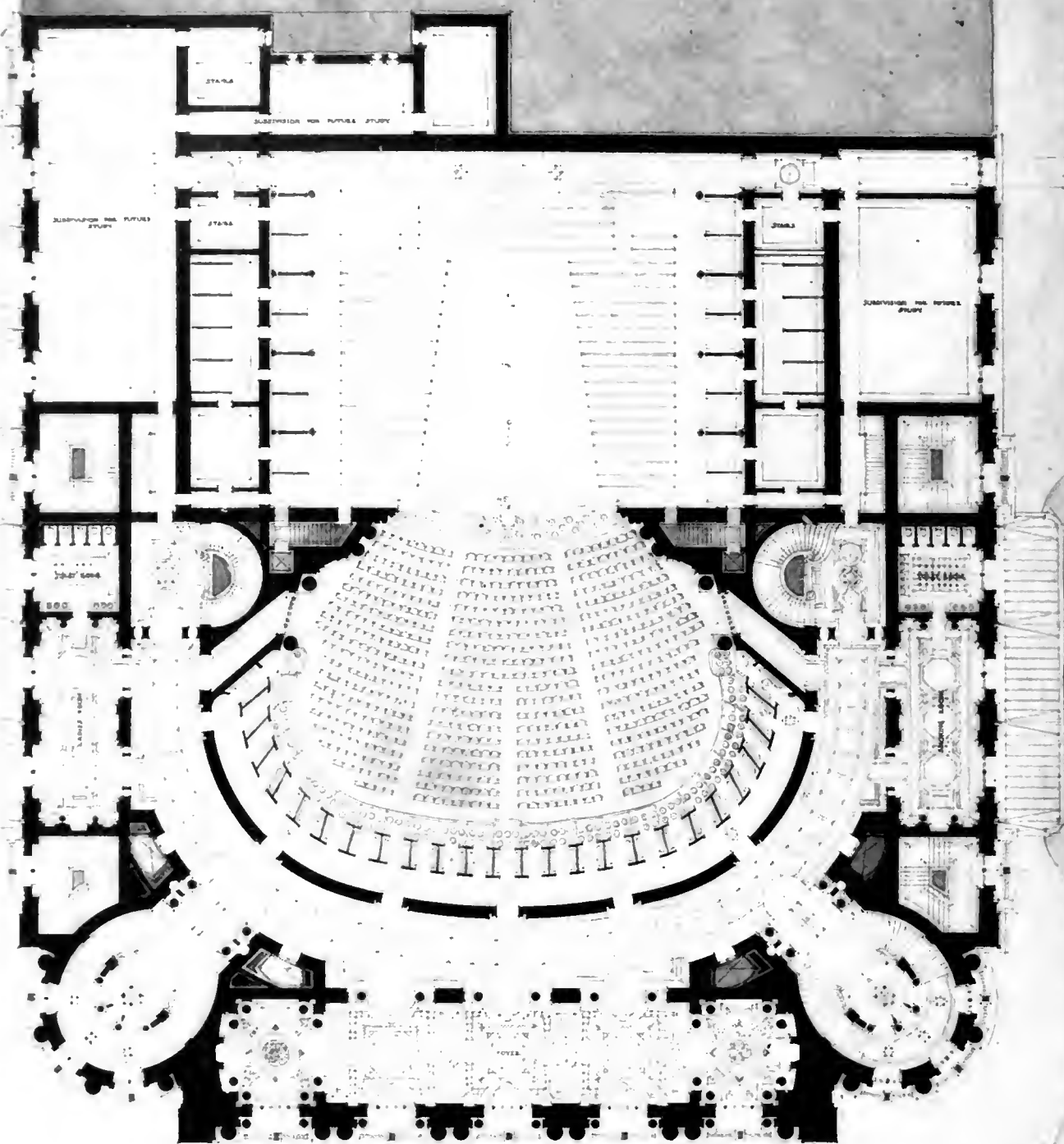


GROUND FLOOR PLAN.  
SCALE 1/4" = 1'

NEW THEATRE COMPETITION.

C. J. J. & HASTINGS, ARCHTS.





FOYER FLOOR PLAN.

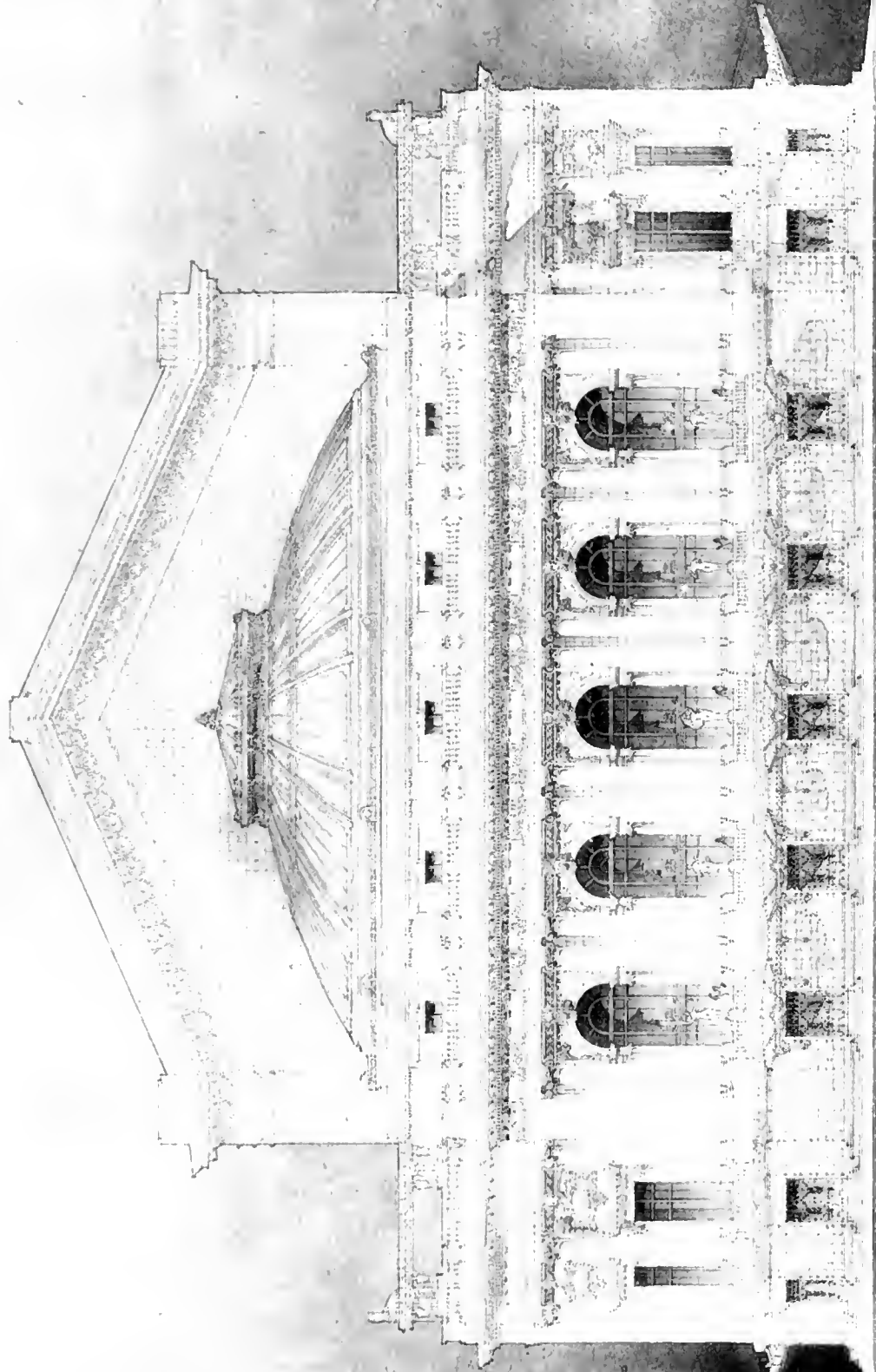
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NEW THEATRE COMPETITION.

CARRÈRE & HASTINGS, ARCHTS.

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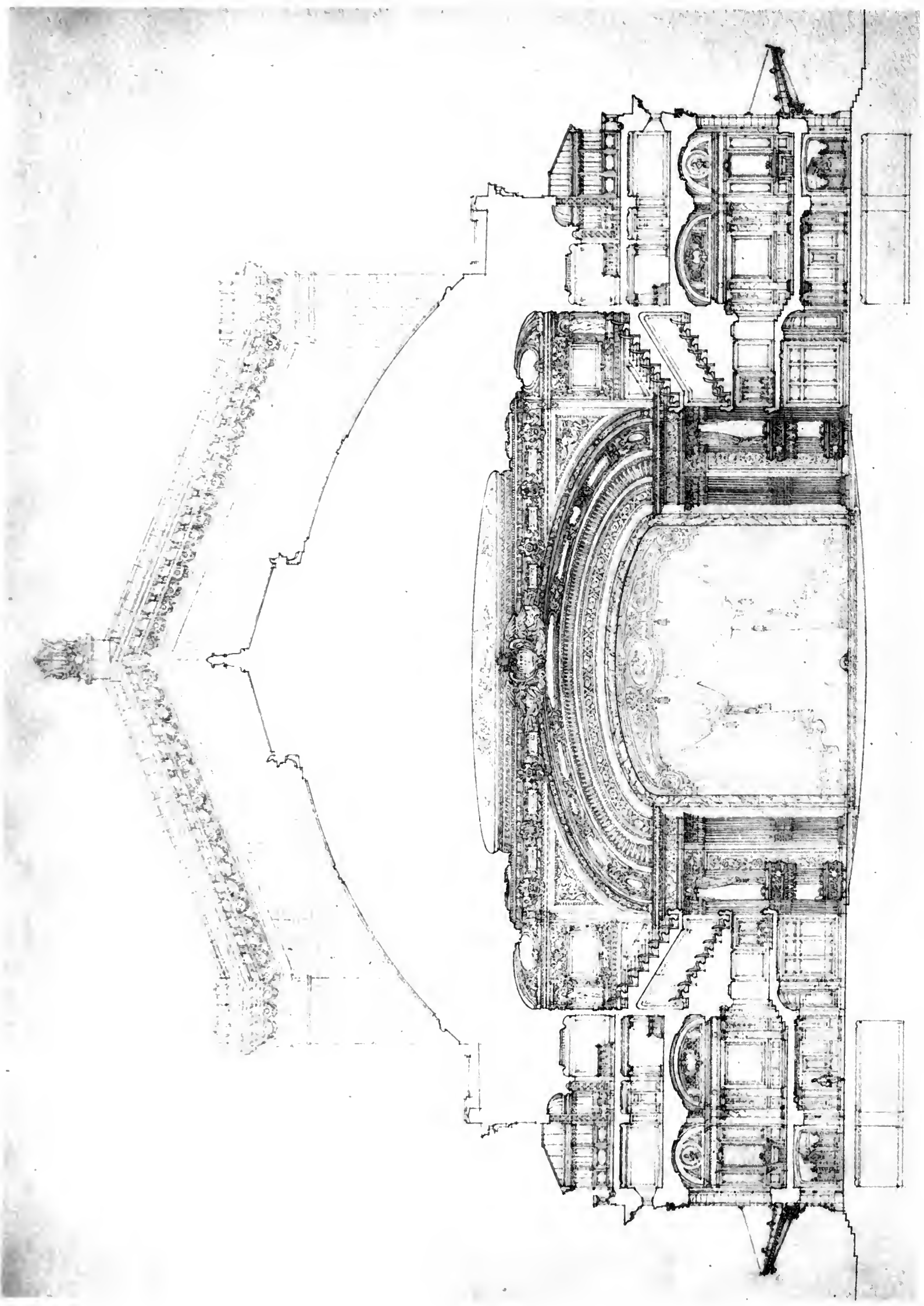
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THE FRONT ELEVATION.  
ACCEPTED DESIGN FOR THE NEW THEATRE, NEW YORK CITY.  
CARRERE & HASTINGS, ARCHITECTS.





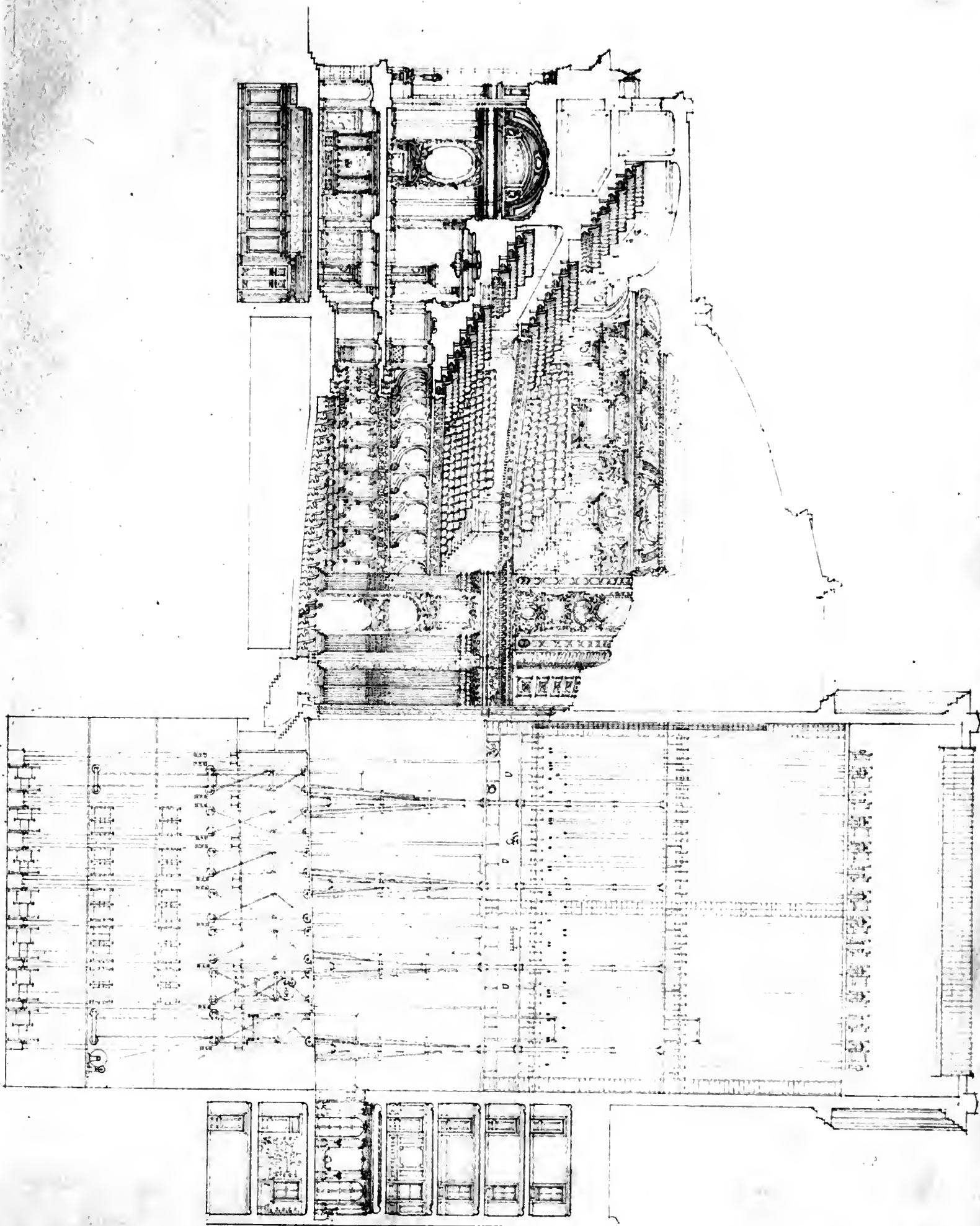


ROPMONT, 1860. BY BATES & GUILD COMPANY.

TRANSVERSE SECTION.

ACCEPTED DESIGN FOR THE NEW THEATRE, NEW YORK CITY.

CARRERE & HASTINGS, ARCHITECTS.



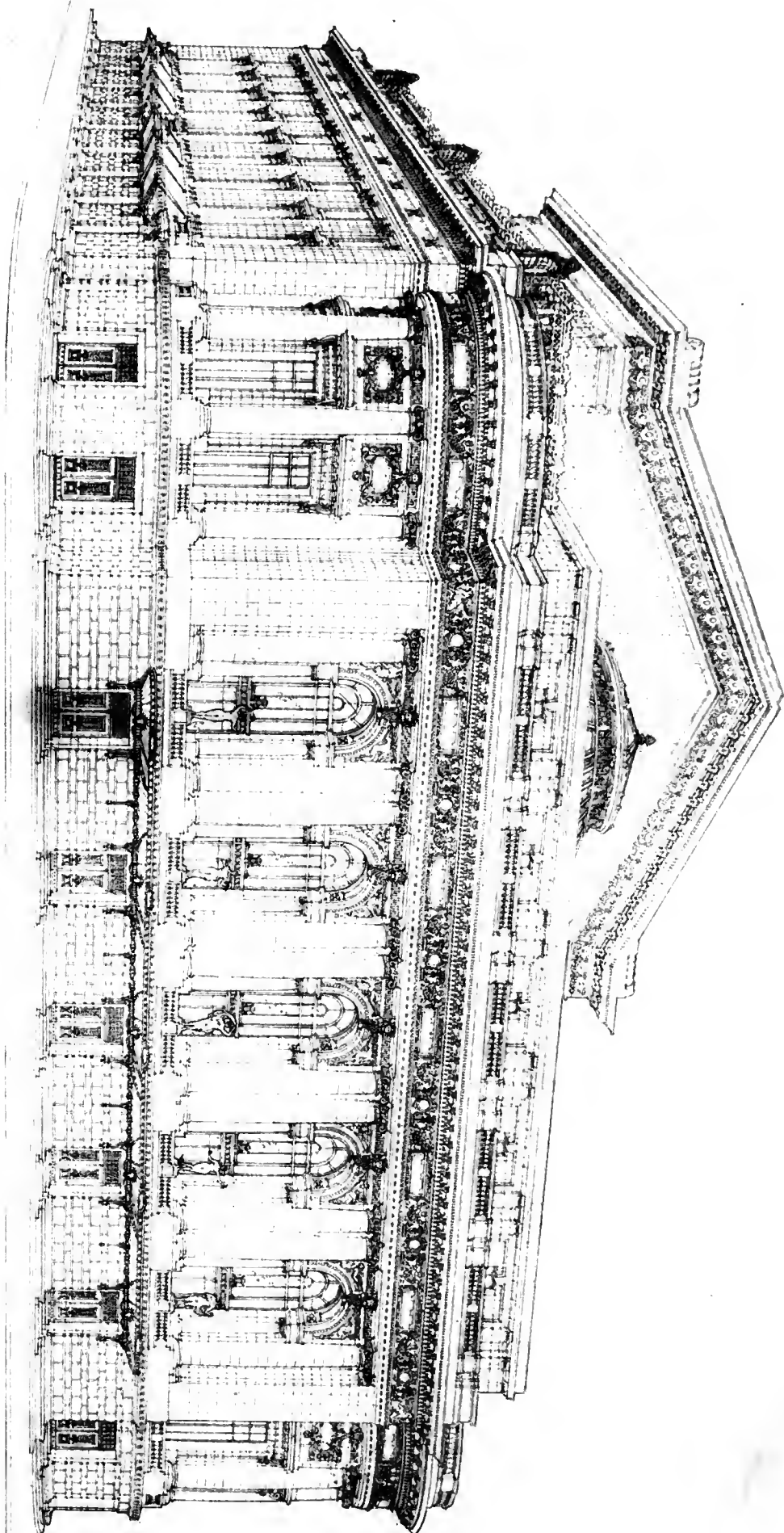
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LONGITUDINAL SECTION.

ACCEPTED DESIGN FOR THE NEW THEATRE, NEW YORK CITY.

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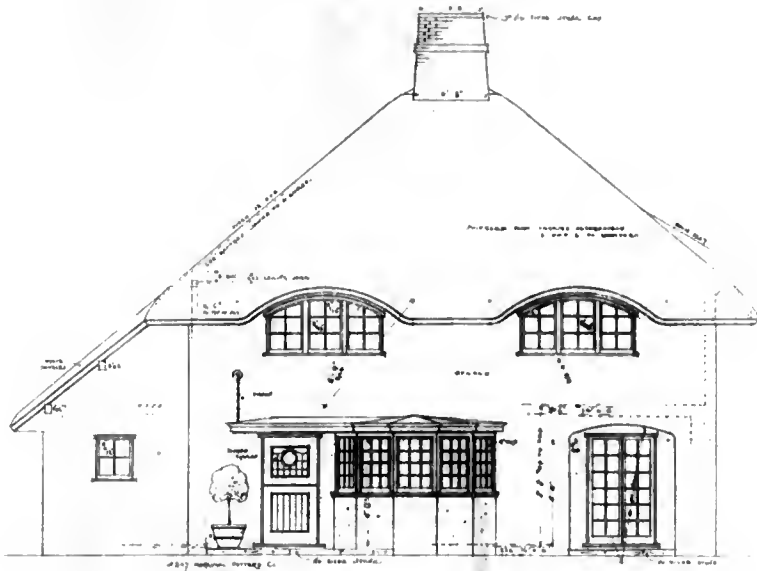
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ACCEPTED DESIGN FOR THE NEW THEATRE, NEW YORK CITY.

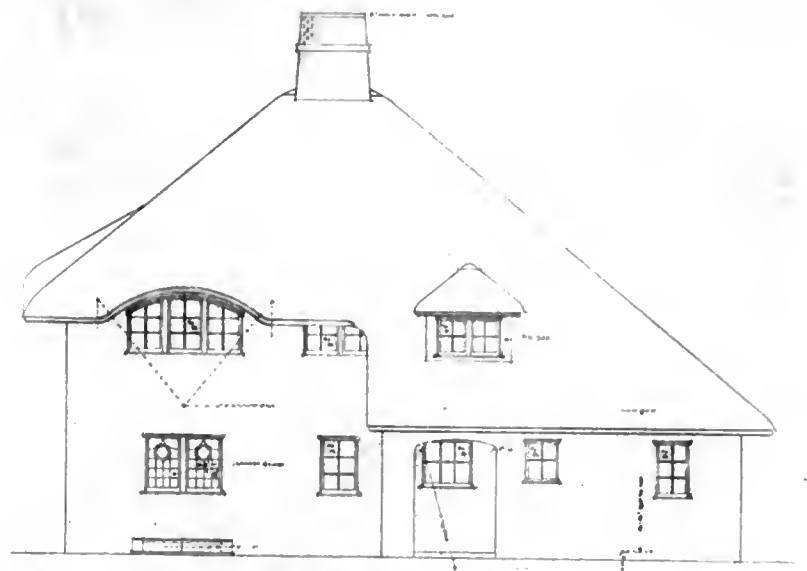
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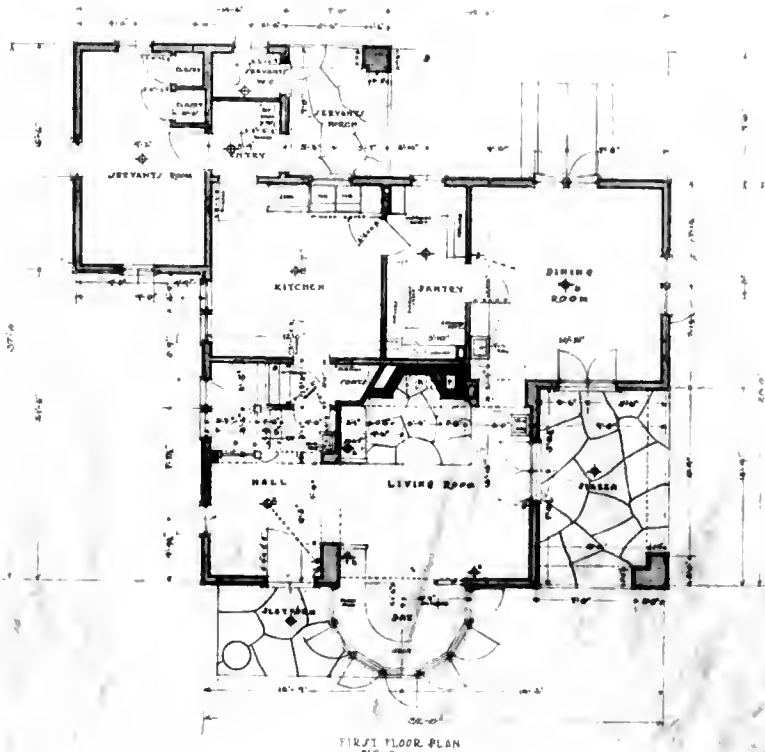




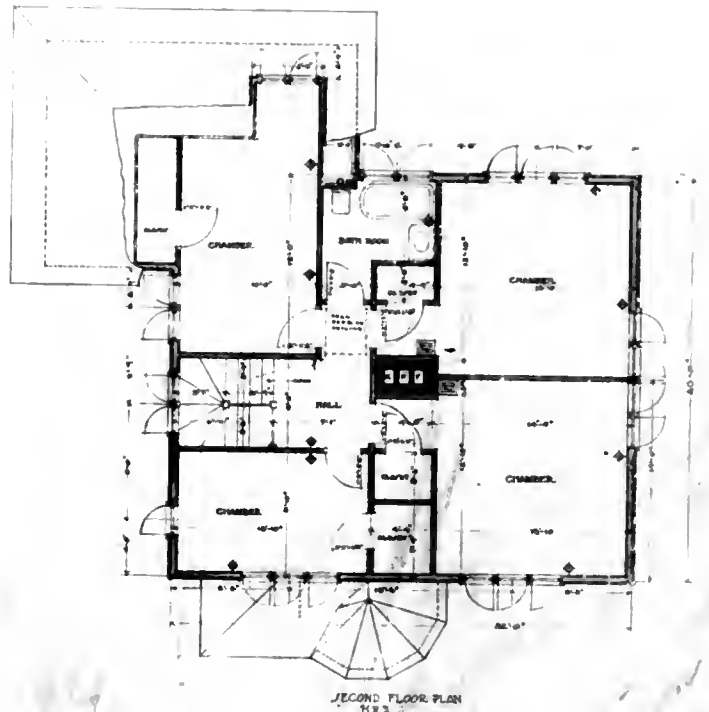
FRONT ELEVATION.



REAR ELEVATION.



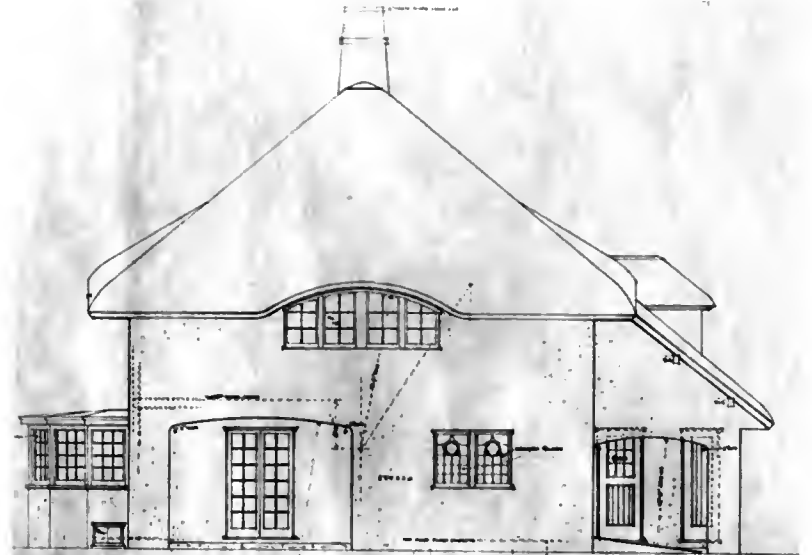
FIRST FLOOR PLAN



SECOND FLOOR PLAN

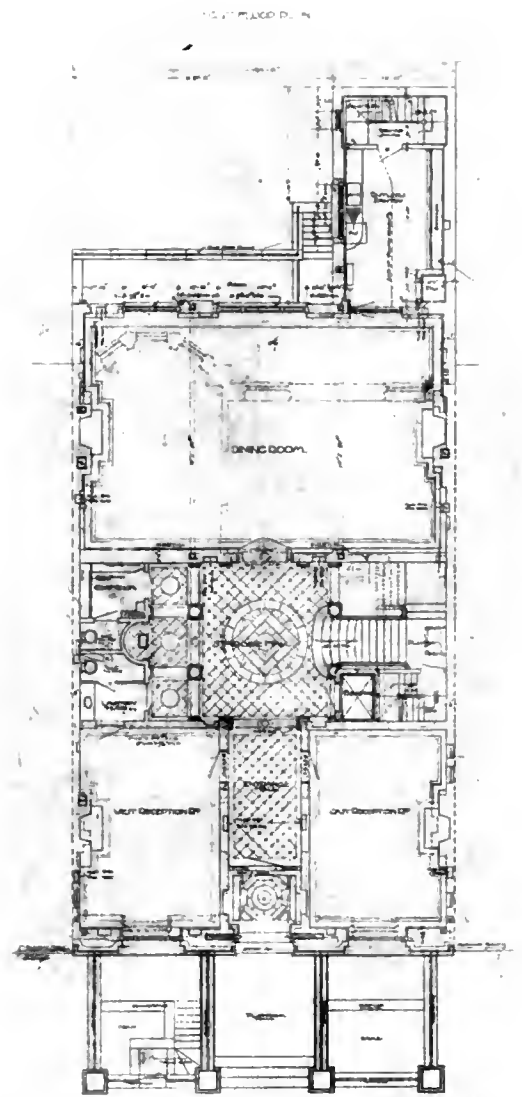
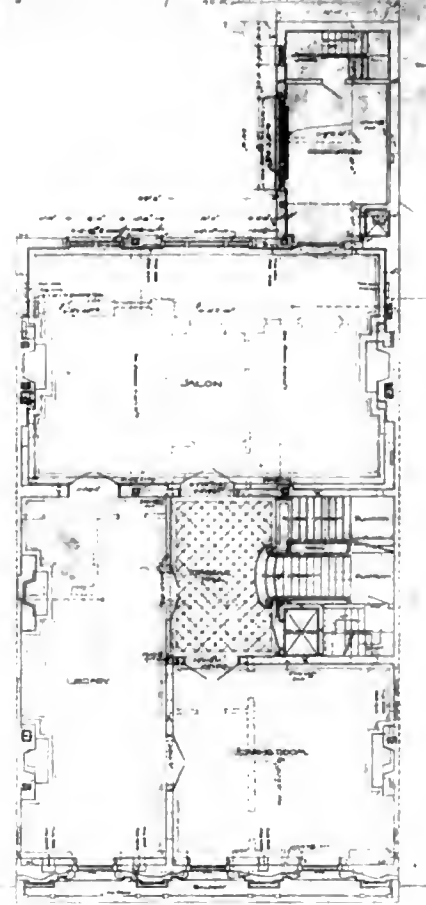
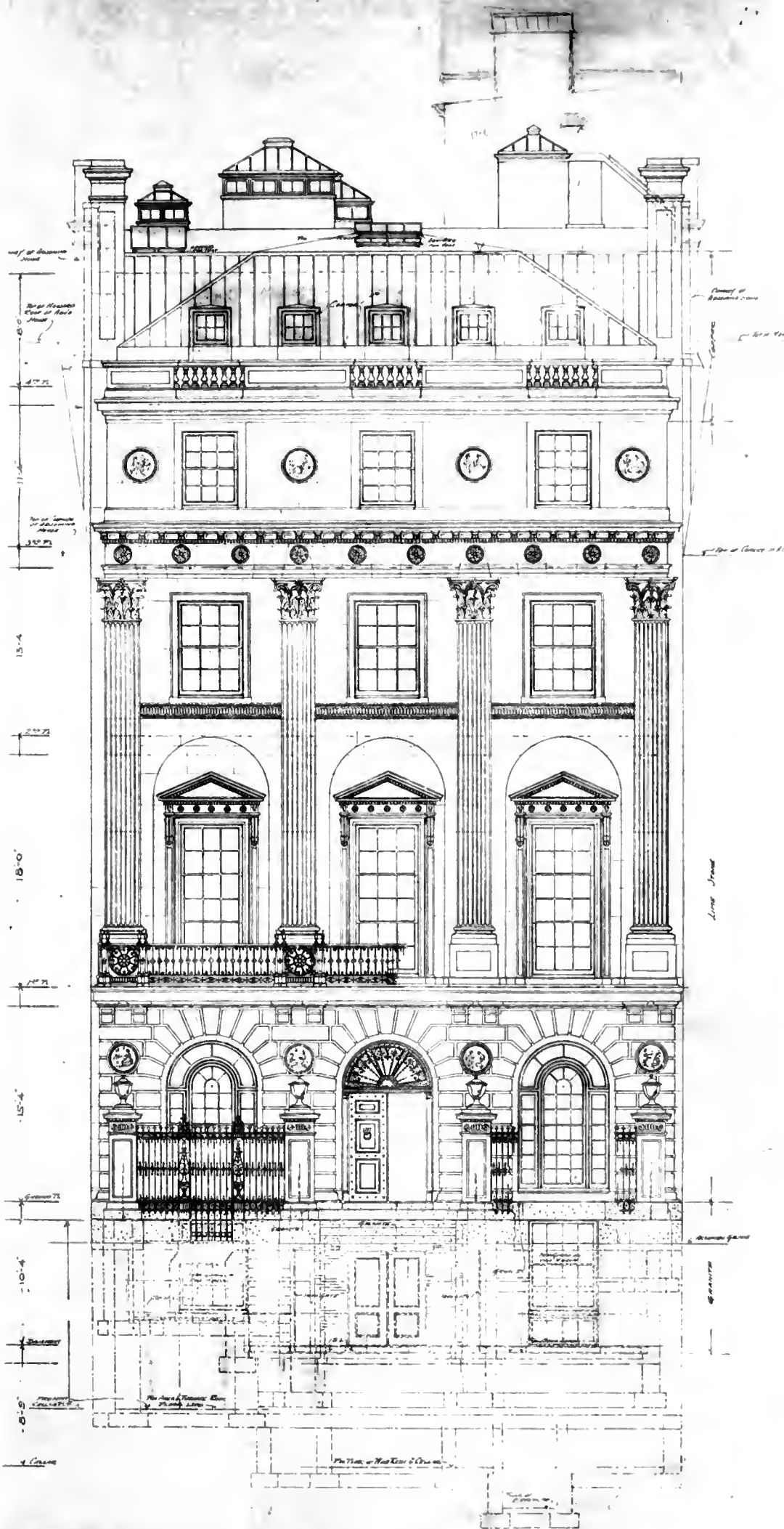


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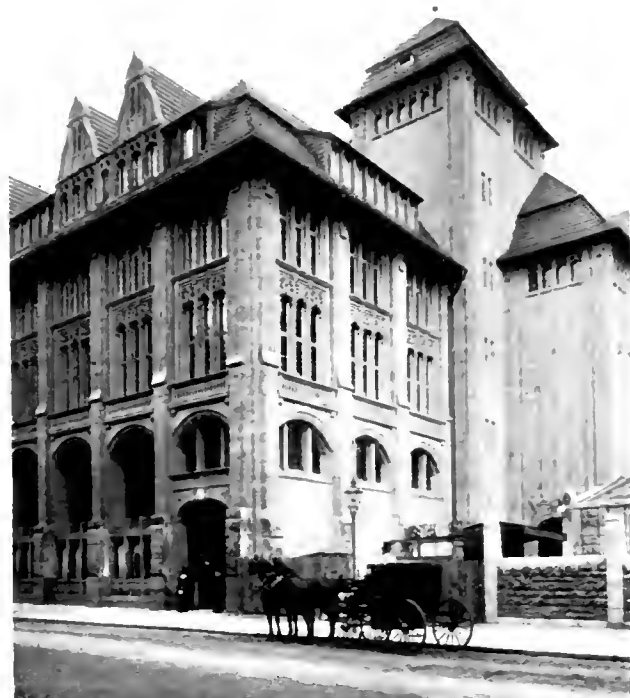
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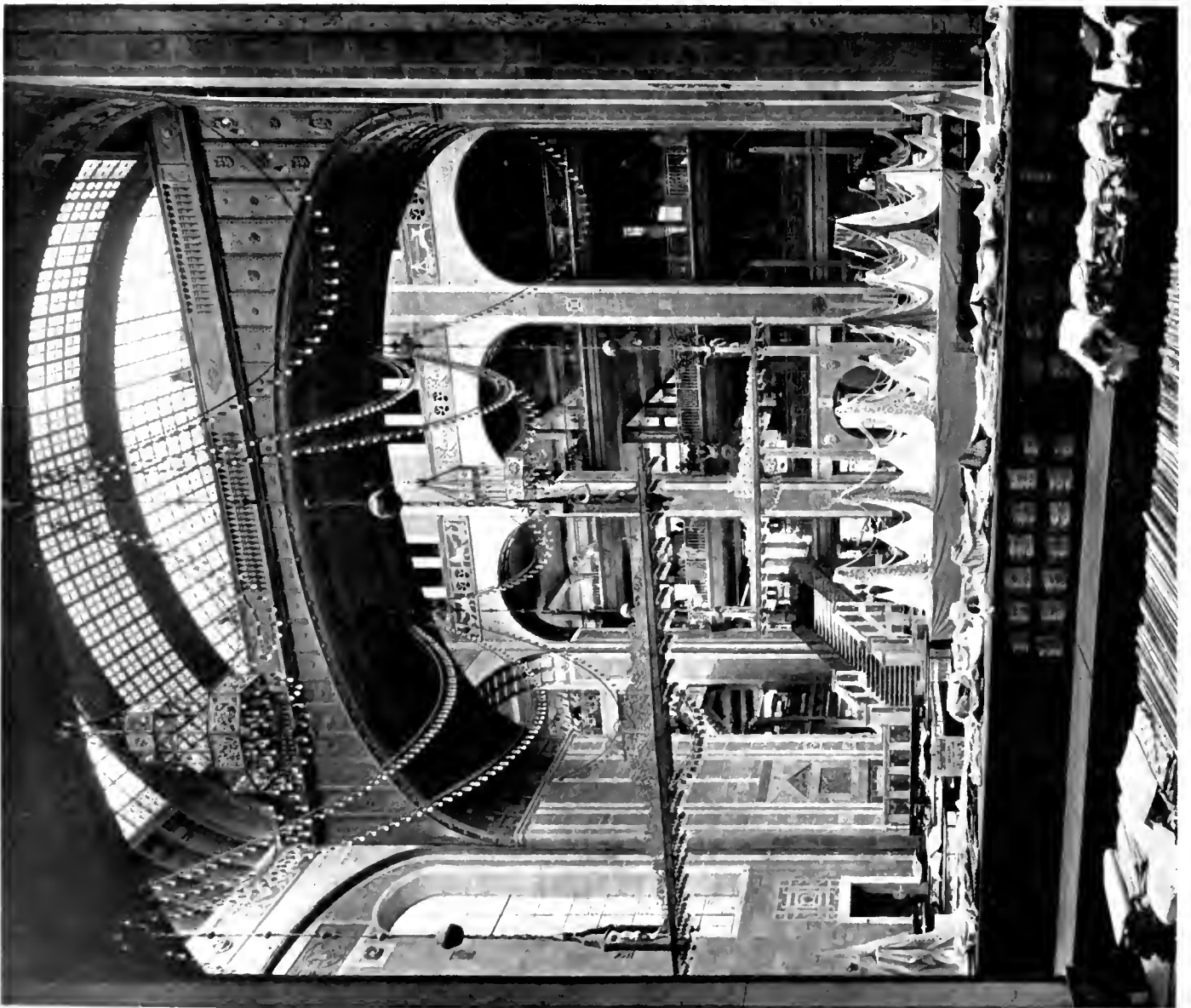
THE WERTHEIM DRY-GOODS STORE, BERLIN.



PROF. ALFRED MESSEL, ARCHITECT.



PROF. ALFRED MESSEL, ARCHITECT.



THE WERTHEIM DRY-GOODS STORE, BERLIN.

## The Architectural Review

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JULY, 1906



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Editor  
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## PLATES

PLATES XXXIX.—XLIV.—ACCEPTED DESIGN FOR THE NEW THEATRE, NEW YORK CITY (PLANS, ELEVATION, SECTIONS, AND PERSPECTIVE.)—CARRÈRE & HASTINGS, ARCHITECTS.

PLATE XLV.—A COTTAGE AT MARBLEHEAD NECK, MASS. (PLANS AND ELEVATIONS.)—HILL & JAMES, ARCHITECTS.

PLATE XLVI.—A HOUSE ON FIFTY-SEVENTH STREET, NEW YORK (PLANS AND ELEVATION.)—HOPPIN, KOEN & HUNTINGTON, ARCHITECTS.

FORTUNATE indeed are the American architects who have been able to attend the International Congress of Architects in London this month. The program of questions to be discussed and opportunities offered for sight-seeing has been enlarged since its first publication, and a plan adopted by which the number of "events" was almost doubled, leaving to the visitors a choice, sometimes between the practical and the esthetic, but often between attractions which appeal with nearly equal force. As in the case of the three-ring circus, many visitors will come away with that uneasy feeling of having missed something, however carefully their various choices have been made.

MR. HENRY RUTGERS MARSHALL contributes to *The American Architect* for July 14 a keen satire on the conduct of architectural competitions. In connection with the action of the New York Chapter, A. I. A., which recently appointed a committee to select a lawyer to perform some special work, Mr. Marshall writes: "The choice of this lawyer from among the eminent members of the legal profession will not be without its difficulties, and it is not impossible that some of the members of the committee may have some young and talented relation who is a lawyer and whom he wishes to see placed in a prominent position in the legal profession.

"As a member of the Chapter, I have suggested to its Executive Committee that instructions be given to its special committee to send out to all the leading lawyers of the country a circular similar to that inclosed, in so doing following the lead of the Trustees of one of our well-known Institutions of Learning, who in this instance acted under the advice of the Professor of Architecture of one of our principal Universities, they being apparently upheld in their conceptions of propriety by four eminent architects who have agreed to enter the competition for a modest honorarium, less than sufficient to cover one-half of their expenses, and by two architects of the highest position and probity who have agreed to act with the Professor Adviser as a jury to award the prize.

"I ask you to spare some of your valuable space for the reproduction of this proposed program as the surest means of bringing it to

the attention of my fellow practitioners, with whom I should like to advise; for as I read it over I find myself questioning whether the eminent lawyers, to whom this program should be sent, would consider it complimentary to be asked to enter such a competition, and whether the members of the Executive Committee, who promulgated it, might not be considered by the lawyers to have offered an affront to the dignity of the legal profession."

Then follows the "Program of a Competition for the Selection of a Lawyer, and the Procuring of a General Outline of Proper Procedure to be Adopted by the N. Y. Chapter, A. I. A., in its Dealings with Important Corporations."

It is not to be expected that the time-honored institution of architectural competitions can be outgrown in a day. At the last convention of the Institute the whole matter was very thoroughly threshed over, with the resulting general conviction that the principle was utterly wrong and vastly wasteful. It seemed the opinion of the architects attending the convention that the practice could not be instantaneously stamped out, but that a concerted effort towards educating the public in the matter would eventually accomplish the desired end. This educational propaganda seems almost to have died a natural death. The younger men naturally ask, "Why should we refuse to enter unpaid or underpaid competitions when those highest in the profession continue to do so? Why not start the movement by having those who can afford to do without the work refuse to enter any competition whatever?" Such questions as these are unanswerable. As long as the leading members of the profession continue to enter unlimited or unpaid competitions the public will continue to get something for nothing and the architect will continue charging off a large portion of his legitimate profit to the account of competition expenses.

## Stanford White—1853-1906

PROBABLY no single event affects mankind so forcibly as the ending of a life before its time. If a man has accomplished his life's work and his powers are on the wane his death arouses a feeling nearer relief than sorrow; but when a life of great productivity, of true genius, a life which has added greatly to the world's store of beauty, is suddenly ended in the height of its power and activity, the whole world grieves.

Such was the life of Stanford White. In physical force and creative power he excelled even his former teacher Richardson. In the exuberance and spontaneity of his fancy he stood alone among American architects. Unembarrassed by the formulas of schools, he chose from the storehouse of architectural precedents the most beautiful elements, developing them to their new environment, refining them by the power of his wonderful sense of form and color.

It has been said that the man was a painter rather than an architect; the truth is that he was both, following those great masters of the Italian Renaissance—Leonardo, Michelangelo—who considered painting and sculpture not as we do now but as essential parts of architecture. In following the spirit of that period of the past which appealed to him most strongly, and whose inspiration is apparent in most of his work, however, unlike the masters of that time, he never sacrificed structural principles for the sake of mere surface decoration; rather did he combine the two logically and harmoniously in the creation of true architecture. Painter, architect, or both, however we regard him, we can but marvel at the versatility of Stanford White's genius—a genius which must have brought him distinction in any field.

The false ideals and the shallowness of life of the class from which the majority of his clients came would have crushed down an artist less indomitable and less secure in the knowledge of his own power; in triumphing over these things Stanford White has given but another indication of the greatness of his talent. In his death the profession has lost one of its most able and successful members; the world has lost an eminent artist who, by his extraordinary creative power and his innate sense of beauty, has made it a better place in which to live.



(From "The American Architect.")



House of R. W. Patterson, Esq., Washington, D. C.  
McKim, Mead & White, Architects.

(From "The American Architect.")



Hispanic Society Museum, New York.  
Charles P. Huntington, Architect.

(From "The American Architect.")



St. Paul's Chapel, Columbia University, New York.  
Howells & Stokes, Architects.

IN *The American Architect* for June 9 are several cold and bleak views of the Washington Public Library, Ackerman & Ross, architects, which, if we remember rightly, has been shown to better advantage before. Messrs. York & Sawyers' splendid building for the American Security and Trust Co. is also traduced by a wretched photograph. The following issue contains two views of the Robert W. Patterson house in Dupont Circle, Washington, taken at a most inopportune time. We reprint the detail showing the wonderful delicacy of ornament which surely must owe its conception to Stanford White. June 30 are published a number of views of Messrs. Howells & Stokes' Chapel for Columbia University,—a most interesting and refined piece of brickwork,—and the new repository for a collection of Spanish literature and art, by Mr. Charles P. Huntington,—a design which follows the beaten path marked "Libraries," in which there is little danger of failure and little chance of achieving distinction.

*Architecture* for June shows a few very unsatisfactory pho-

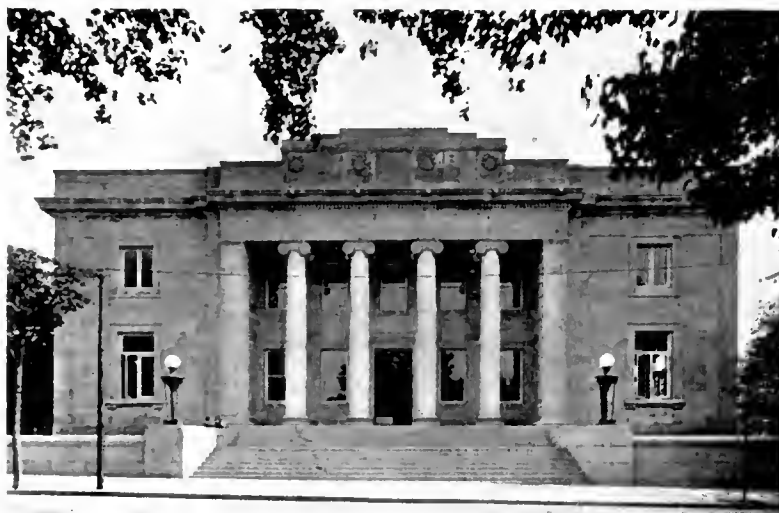
## Current Periodicals

A Review of the Recent American  
And Foreign Architectural Publications

tographs of the incomplete Carnegie Technical Schools, several details of the Hotel Belmont, a new High School for Washington, and a thoroughly charming library at Paterson, N. J., by Mr. Henry Bacon.

In *The Brickbuilder* appear several views of Mr. John Fox's State Colony for the Insane at Gardner, Mass., in which the Receiving Ward for Women seems to us the most successful building. The Administration Building seems very like a city house set out in

(From "Architecture.")



Dantorth Memorial Library, Paterson, N. J. Henry Bacon, Architect.

the centre of a large field, while the Domestic Building is too frankly an exotic. Two brick houses in this issue are well worth reprinting, one a long rangy house in the country, by Messrs. Parker & Thomas, the other a Detroit house, by Mr. George H. Ingraham.

In *The Western Architect* appear a number of views, mostly interior, of the U. S. Post-office and Court-house in San Francisco. The exterior is disappointing, both for the undue height of its base and for the block-like character of the third-story detail. From the street level, the effect of the monotonous rustication and

(From "The Brickbuilder.")



House for Howland S. Russell, Esq., Milton, Mass.  
Parker & Thomas, Architects.

(From "The Brickbuilder.")



House of Emory W. Clark, Esq., Detroit, Mich.  
George Hunt Ingraham, Architect.

(From "The Brickbuilder.")

(From "The Western Architect.")



Receiving Ward for Women, State Colony for the Insane, Gardner, Mass.  
John A. Fox, Architect.



U. S. Post-office and Court House, San Francisco, Cal.  
James Knox Taylor, Supervising Architect.

(From "The Inland Architect.")

the comparative insignificance of the story it supports must be even more unfortunate than the photograph shows. When one considers the uniformly excellent character of government architecture in recent years, the execution of a design so evidently inferior is the more surprising.

In *The Inland Architect* for May are illustrated the new buildings for the Naval Academy, Annapolis. The group is a disheartening one indeed. It is hard to see how an armory could be made more unattractive, more tiresome, more a mere pile of stones, than the one we republish. The campus front of the Midshipmen's Building shows the same characterless monotony, excepting in the entrance pavilion, where something had to be done and *was* — but to what a pitiable conglomeration of brutal detail it is, the illustration bears witness. It is not a "square deal" perhaps to judge a building by a perspective study, otherwise we would feel called upon to express ourselves in no uncertain terms with regard to the design for the Harper Memorial, University of Chicago. The June issue contains two commendable bank buildings and an amusing garage for Baltimore, on the latter of which the *raison d'être* of the balcony is not apparent, unless it be purely in the cause of decoration.

(From "The Inland Architect.")



The Armory.



Midshipmen's Building, Campus Front.  
U. S. Naval Academy, Annapolis, Md. Ernest Flagg, Architect.

In *The Architectural Record* for July is an interesting article on Mr. Cass Gilbert's stately New York Custom House and its sculpture. An article entitled "An Architect of Residences in San Francisco" contains some charming little half-timber, plaster, and shingled houses, one of which we reproduce. Mr. Mathews is one of the pioneers in architecture who has done most for the Western coast. His work seldom lacks the spontaneity and quaint originality which the illustration shows. The Hotel Belmont is here also exploited.

*House and Garden* contains an interesting little description of old Toledo, with several good sketches by the author, Mr. John Molitor, but little else of value to the architect. We are sorry to see this magazine losing its distinctive character in an effort to reach the popular rather than the professional ear.

*Indoors and Out* continues its series of articles entitled "Of What Shall the House Be Built?" the June issue containing a plea for brick by Mr. R. Clipston Sturgis, illustrated by some charming houses by Messrs.

Cope & Stewardson, W. G. Rantoul, Charles A. Platt, and others, some of which we do not remember having seen before.

From *American Homes and Gardens* we reprint the entrance

(From "The Inland Architect.")



A Garage at Baltimore, Md.  
Beecher, Friz & Gregg, Architects.



Design for the Harper Memorial, University of Chicago.  
Shepley, Rutan & Coolidge, Architects.



(from "The Architectural Record.")



House of Mr. Wm. F. Gerstle, San Francisco, Cal.  
Edgar A. Mathews, Architect.

(from "American Homes and Gardens.")



House of Mr. Harleston Deacon, Tuxedo Park, N. Y.  
Wilson Eyre, Architect.

front of one of Mr. Wilson Eyre's distinctive houses, that for Mr. Harleston Deacon, at Tuxedo Park, N. Y., where symmetry has been thrown to the winds and a marvel of harmony between wall space and openings has resulted.

*The Architectural Review* (London) illustrates a number of architectural drawings hung at the Royal Academy exhibition, with an

entertaining criticism by Mr. Halsey Ricardo. The King Edward VII. Sanatorium, Midhurst, Sussex, is very thoroughly illustrated. The photographs show a remarkable group of buildings, a little hard in their newness, with perhaps too much attempted in brickwork textures, but remarkable, nevertheless, as a straightforward development of a difficult plan.

From *The Builder* (London) we reprint a typically English solution of The Hague Peace Palace problem,—about as suggestive of beauty as an American city hall built in 1850,—and the design of

(from "The Architectural Review," London.)



The Medical Officers' Quarters, King Edward VII. Sanatorium, Midhurst, Sussex. H. Percy Adams, F. R. I. B. A., Architect.

(From "The Builder," London.)



A Chapel at Mirfield, Yorks.  
A. H. Skipworth, Architect.

M. Cordonnier which received the first award. We do not at the moment recall a competition of any kind or any degree of importance which resulted in such a complete fiasco as this one. Even though the requirements of the program were loose and unsatisfactory, and though the drawings submitted were bewildering in their number and size, it is hard to

see how any jury could have premiated a jumble of irresponsible detail such as the one we reprint. Another of the awards was made on the strength of the author's accompanying description, which stated that no bit of decorative detail, no molding outline, no architectural feature of his design, had ever before been executed on any building. It seems entirely consistent with the jury's state of mind that they at once voted the designer of this remarkable structure an award. Mr. Skipworth's chapel in Yorks is unconventional, perhaps, yet it is logical and even beautiful in a picturesque way.

(from "The Builder," London.)



First Premiated Design for the Peace Palace at The Hague.  
Submitted by M. Cordonnier, Architect.

(From "The Builder," London.)



Competitive Design for the Peace Palace at The Hague.  
Submitted by H. T. Hare, F. R. I. B. A., Architect.

# The Architectural Review

Volume XIII

August, 1906

Number 8

## Ironwork of the Grand Palais des Beaux-Arts, Paris

By George B. Ford

IF there is any one thing that the Exposition of 1900 at Paris has to give us, it is not its treatment of staff or stone, it is not its attempts at color, it is not its creations of fairylands of electric lights,— for all of these things have been better done in this country than in Paris,— but it is in its adaptation of structural steel to decorative uses. Here is a field in which hardly any nation has ventured up to the time of the Exposition of 1900. To be sure, iron has for a long time been ornamented after a fashion, in such a manner as to hide or disguise its crudities; that is to say, the structural member was either hidden behind a shell of cast iron or else its character was entirely changed by the application of ornament in cast iron. And, worst of all, these applications were usually molded into forms designed originally for ornament in stone, which on being translated into iron often gave an effect utterly incongruous and inappropriate to the material, as might have been expected.

In 1889, in considering the construction of the Grand Palais des Machines, the architect, M. Dutert, began to reason about his material. On account of the enormous size of the building and the uses to which it was to be put, it was impossible to treat the interior in any other material than glass and iron. The question then came up as to the treatment of the iron. He reasoned that the structural members, on ac-

count of their size, could be constructed only of plates and angles riveted together. That granted, why should he apply to this a purely foreign material for his decoration? Why not make the decoration, what there was of it, frankly in plates and angles? Now the plate and angle as normally used, with its harsh, straight lines, is anything but beautiful. Realizing the decorative value of curved lines, it occurred to him that such might help to solve his problem. Thus was born the idea of rolling the angles into curved forms and

of cutting the plates to correspond. As is usual in the first attempt at giving material form to a new idea, the results were rather crude, yet there is much of interest and promise in M. Dutert's work in the Palais des Machines, and to him is due all the credit of a pioneer in this unexplored field.

Strangely enough, considering the importance of this first step, no further development occurred along these lines until well along in the nineties, when M. Boileau made further use of plates and angles in his construction of the Railway Station at Lyons. After that, except for two or three spasmodic attempts on a small scale, nothing of importance was done until the Exposition of 1900. Here, at last, the time came for a great step in advance.

The great opportunity occurred in the Grand Palais des Beaux-Arts, a permanent building in glass and



Interior of the Grand Palais, Partie Intermédiaire. M. Louvet, Architect.

iron inclosed in a shell of limestone. A very interesting competition was held, as a result of which M. Deglane, M. Louvet, and M. Thomas were chosen the architects of the building, M. Deglane building the grand hall and principal façade on the east, M. Thomas the part facing on the Avenue d'Antin to the west, and M. Louvet building the connecting part between the two, with two side garden façades and including the grand interior stair of honor opposite the main entrance. Despite the individuality of the three men, there is a quite surprising unity to the whole design.

In the part designed by M. Thomas there is practically no exposed ironwork, the plan being on such a small scale, comparatively, that the iron could be hidden beneath a decoration in stone and staff. But in the great hall the problem was entirely different. Here the immensity of the inclosed space prohibited the use of anything but iron. As this was to be used not only during the Exposition, but also for a great many years to come, as a place of exhibition for works of art, it was necessary to treat the structural ironwork in such a manner as to avoid the harshness of a bare frame and to secure a result that would be in harmony with the purpose of the building. Furthermore, in the part assigned to M. Louvet, opposite the main entrance and as a center to the whole composition, it was necessary to construct a grand stair of honor leading from the sculpture galleries below to those above given over to the exhibition of paintings. As all the surrounding construction was of iron, stone would have appeared far too heavy a material and wood far too trivial, so that of necessity the stair was constructed of iron. Here, in the hall and in the stair, was an entirely new problem. The accompanying photographs show



A Detail of the Stairway of Honor.

decoration wherever they are necessary. The web is solid between the flanges wherever demanded by the estimated strains, but elsewhere the web is cut into fantastic shapes and ornamented with angles rolled into curved forms. This is designed so as to be quite

unobtrusive between supports and rich in design at the key points in the construction, as at the springing of the arch in this view. Further variety and lightness are gained by ornamenting similarly the bases of the flanges and by introducing the balconies in the height of the piers. The whole is painted an olive gray green which, with the potted trees, makes a background of excellent tone for the sculpture. In the upper part of the vault, where no detail is used, the intricacy of the lattice-work is interesting enough in itself.

The greatest triumph, however, in the development of iron is reached in the grand stair. Here practically the only cast iron is in the capitals of the columns. The rest is all made of plates and angles riveted together. The shafts of the columns, appearing through the network of angles, are of green porphyry. The treads are of limestone. The soffits of the treads are of white plaster, molded into panels and enlivened by a little color. The ironwork itself is painted the same as the rest of the architec-



A View under the Stairway.





A Detail at the Springing of the Great Arches.



A Detail of the Balcony Supports.



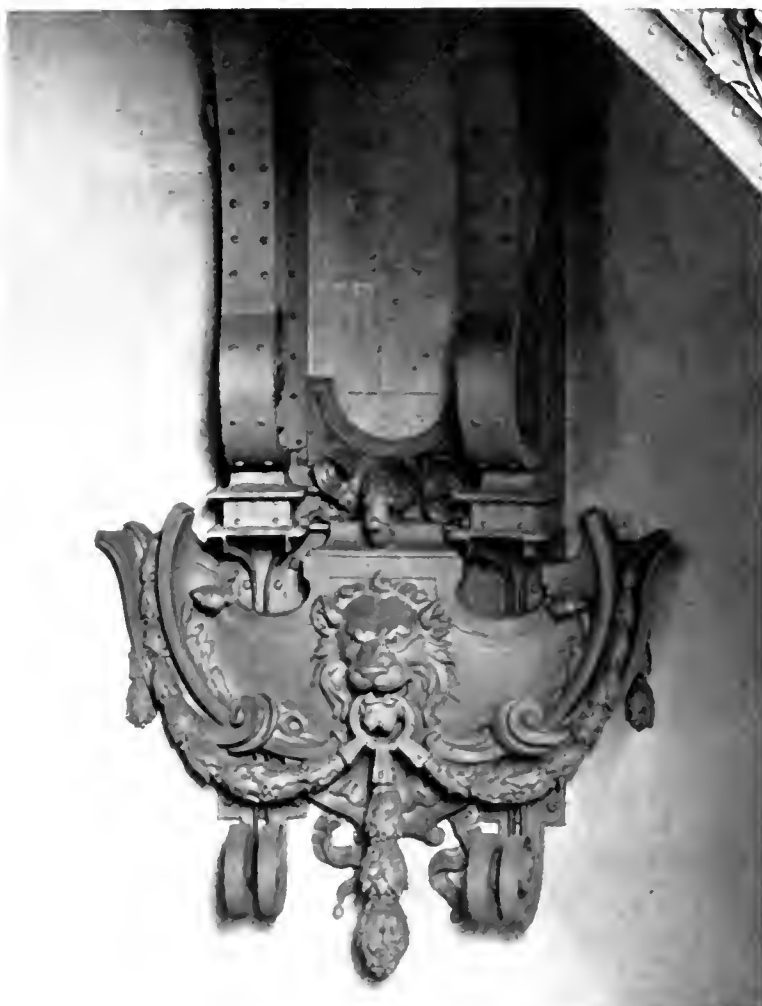
A Side View of the Balcony Brackets.



The Junction of Iron and Porphyry.



At the Top of the Stairway of Honor.



Cast and Wrought Iron Bracket under M. Deglane's Stairway.

tural treatment of the room. The rail is of wrought iron. As we examine the detail photographs we cannot but be struck with the variety and at the same time with the reasonableness of it all. The structural lines are all frankly preserved, while the purely decorative members conform to the flow of the structural lines in their respective positions. Even the placing and the spacing of the rivets are studied in order to give a play of light and shade where most needed.

As we stand under the stairs looking out, as is seen in one of the accompanying views, there is a gracefulness and an airiness about it all that might compete with corresponding motives in Gothic tracery. It has, further, a lightness to which the Gothic in stone could not hope to attain.

The junction of the iron with other materials is particularly



A View under the Stairway of Honor.

happy. In the columns the gradual transition from the limestone base through the porphyry column to the iron above by means of the imaginative play of curiously rolled angles and bands is quite worthy of some of the intricate stone forms of the later Gothic work. Furthermore, the manner in which the brackets tie into the stone wall at the back of the stair is worthy of note in the structural unity it gives of the iron with the stone.

The openness of the plan, with the little courts that it gives, is charmingly prodigal of space, and to good advantage, since it can be well utilized for the little services which a large exposition demands.

We will turn from this, for a moment, to the other stair by M. Deglane in the pylons, on either side of the main entrance, in the principal façade. This stair is much less marked by "Art Nouveau" than the other, and is more in keeping with M. Deg-



lane's treatment of his stone detail. Considerable cast iron is used here, the newel being entirely of cast iron, as also the pendant under the corner post and the base of the bracket under the stairs. The manner in which the stone and the iron are united at the newel post is interesting to note, the iron tying snugly down over the stone. The balustrade in itself is full of grace and quite modern in treatment. The color is like that of the main hall, a grayish olive green.

The general effect of the hall in its lightness and gracefulness has a charm quite its own. The playfulness of the detail causes one to forget the crudeness of the structure itself. It is especially at night, when every member is picked out with innumerable small electric lights, long festoons of them reaching from salient points up to the great sunburst of lights in the center of the dome, that the struc-

ture appears grand and impressive.

Since the Exposition of 1900 nothing has been done on a large scale to carry further these ideas of M. Louvet's, perhaps because no great opportunity has occurred, so that up to the present time the last word in ironwork of this sort has been said here in the Grand Palais des Beaux-Arts. M. Louvet has here shown in a masterly way what may be done if we will but be frank in our use of iron. We have become so accustomed to the belief that structural iron must be covered up and all decoration applied, that the habit

of so using it will not easily be broken. Another thing which will forbid its frequent use in such elaboration as in the Grand Palais is the far greater cost of American labor. There are great possibilities ahead, however, and perhaps it will remain for America to discover them.



A Stairway in Stone and Iron at the Main Entrance. M. Deglane, Architect.



A Detail of the Balustrade.



The Newel Post in Stone and Cast Iron.



THE MAIN (SOUTH) FRONT.



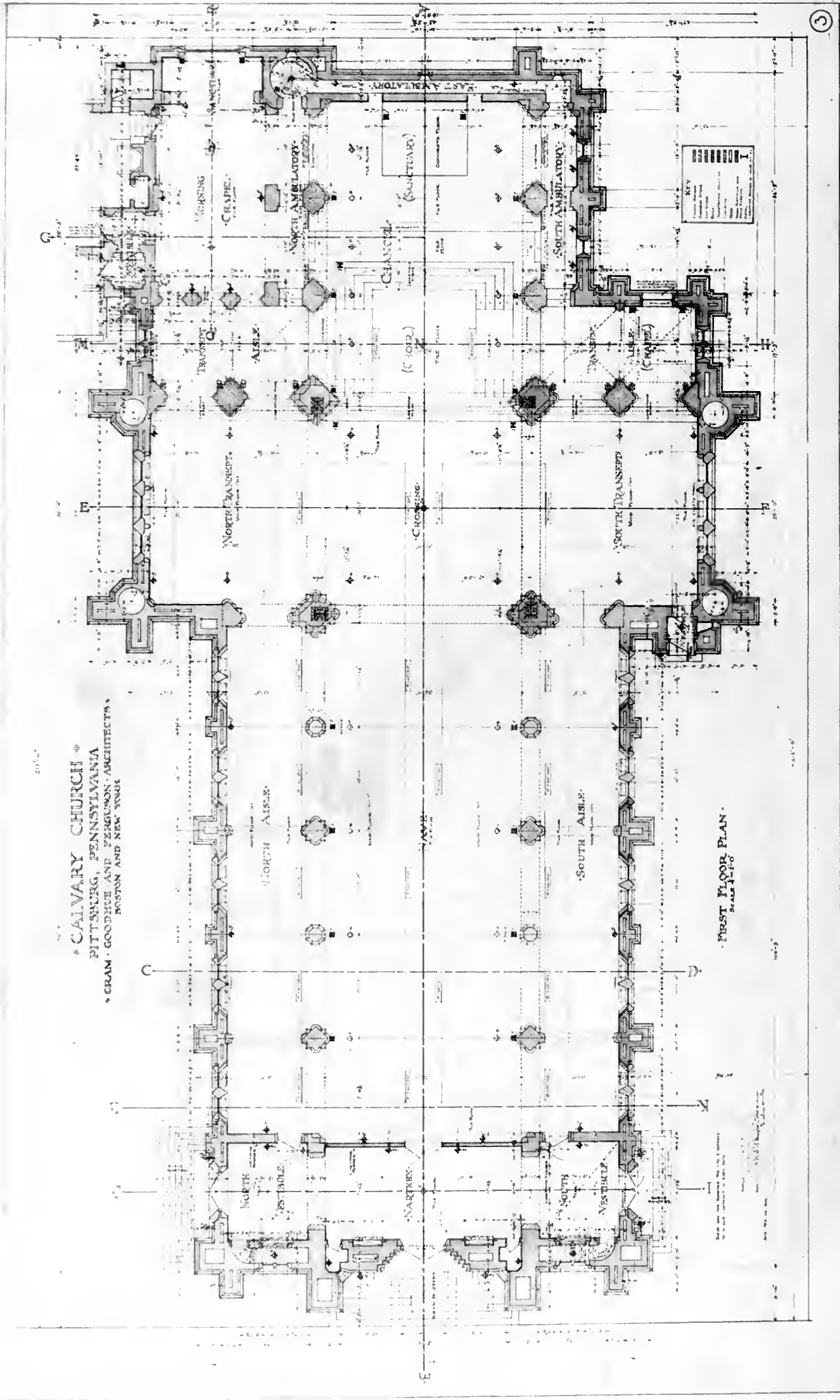
FROM THE NORTHEAST.

U. S. COURT-HOUSE AND POST-OFFICE, INDIANAPOLIS, IND.

RANKIN AND KELLOGG, ARCHITECTS.

JAMES KNOX TAYLOR, SUPERVISING ARCHITECT.



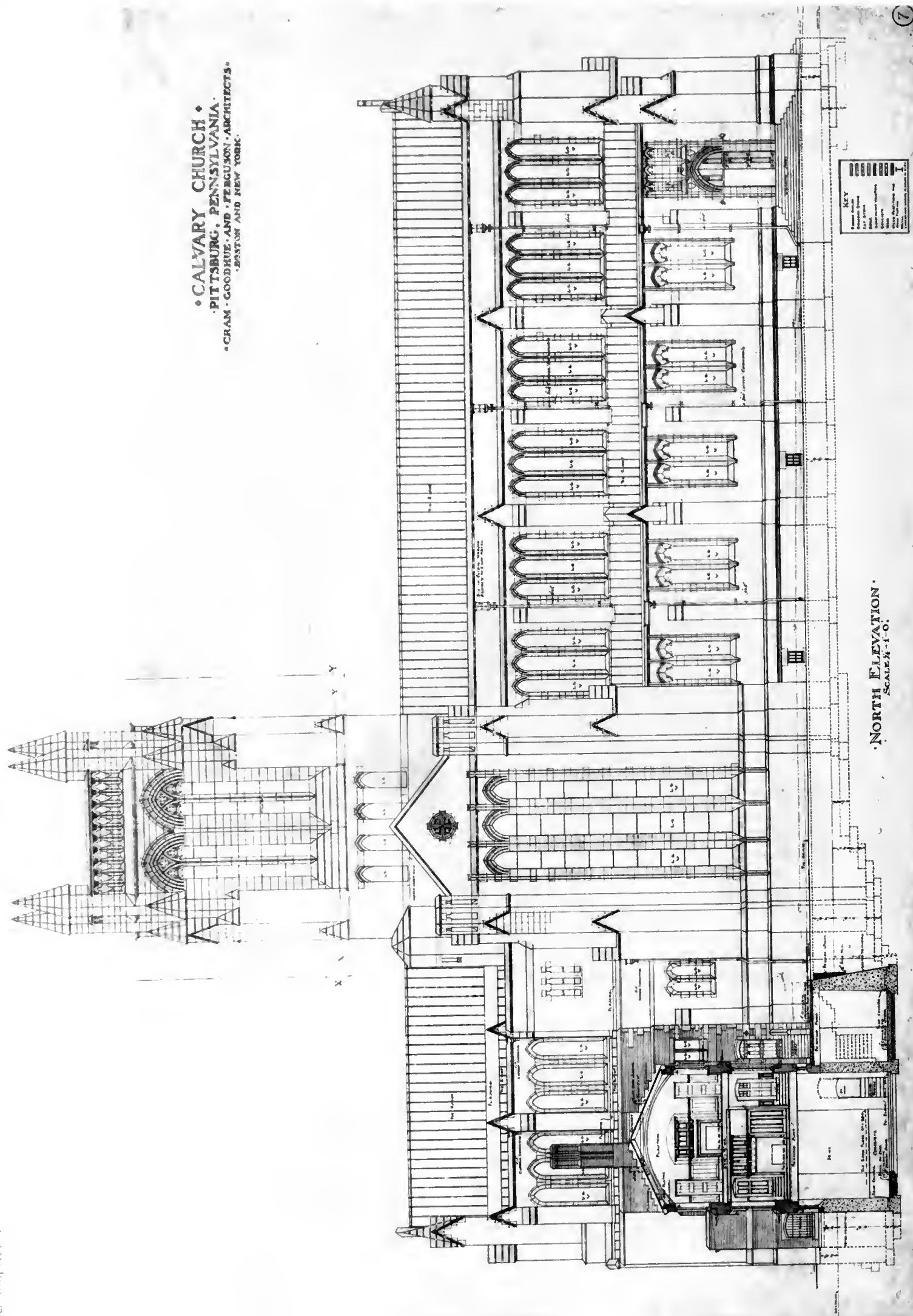


FIRST FLOOR PLAN.  
CALVARY PRESBYTERIAN CHURCH, PITTSBURGH, PA.  
CRAM, GOODHUE & FERGUSON, ARCHITECTS.





• CALVARY CHURCH •  
• PITTSBURG, PENNSYLVANIA •  
• CRAM, GOODHUE AND FERGUSON, ARCHITECTS •  
• BOSTON AND NEW YORK •



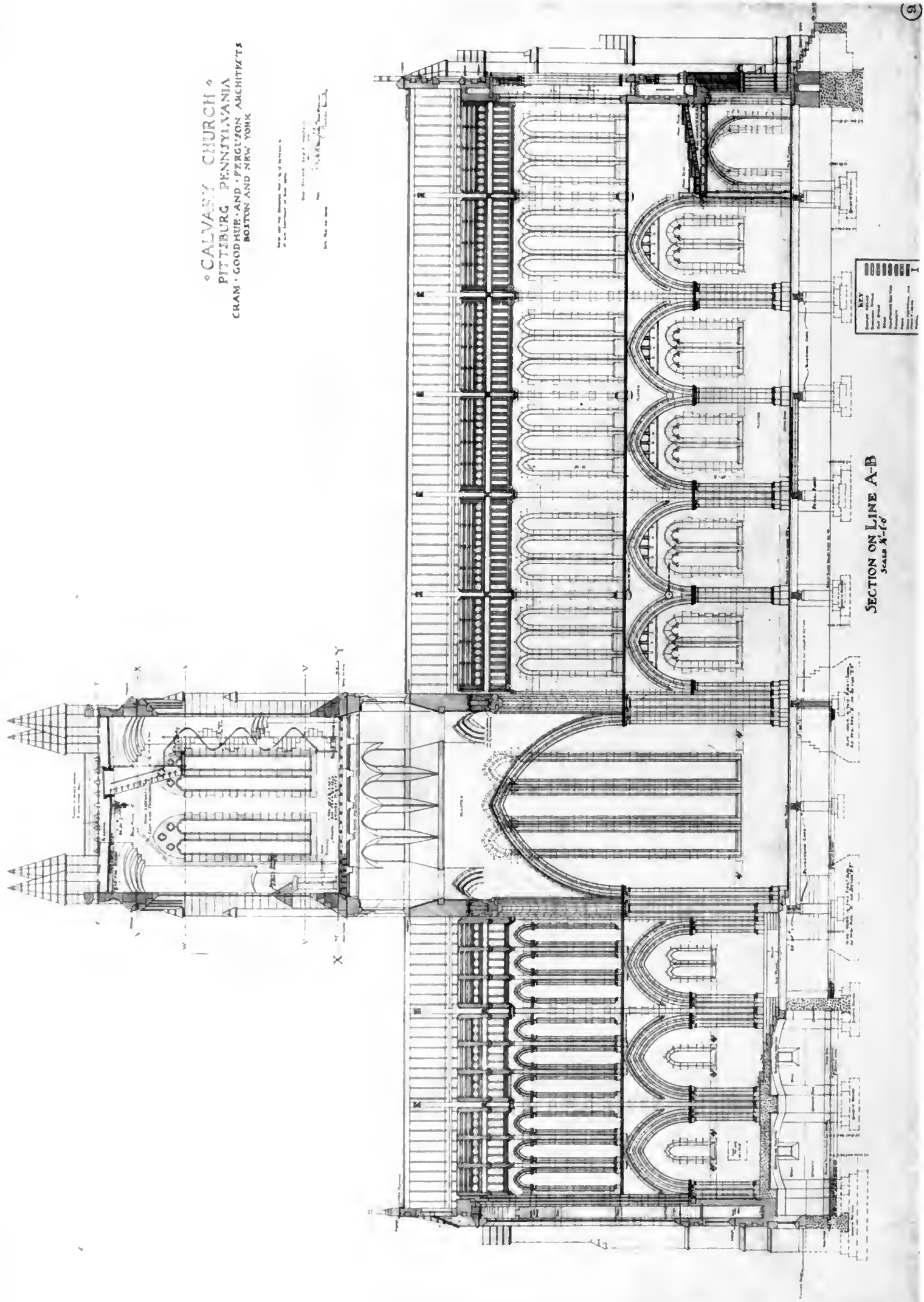
• NORTH ELEVATION •  
SCALE 1/8" = 1'-0"

NORTH ELEVATION, SHOWING SECTION OF PARISH HOUSE.  
CALVARY PRESBYTERIAN CHURCH, PITTSBURG, PA.  
CRAM, GOODHUE & FERGUSON, ARCHITECTS.



° CALVARY CHURCH °  
PITTSBURG, PENNSYLVANIA  
CRAM, GOODHUE, AND FERGUSON, ARCHITECTS  
BOSTON AND NEW YORK

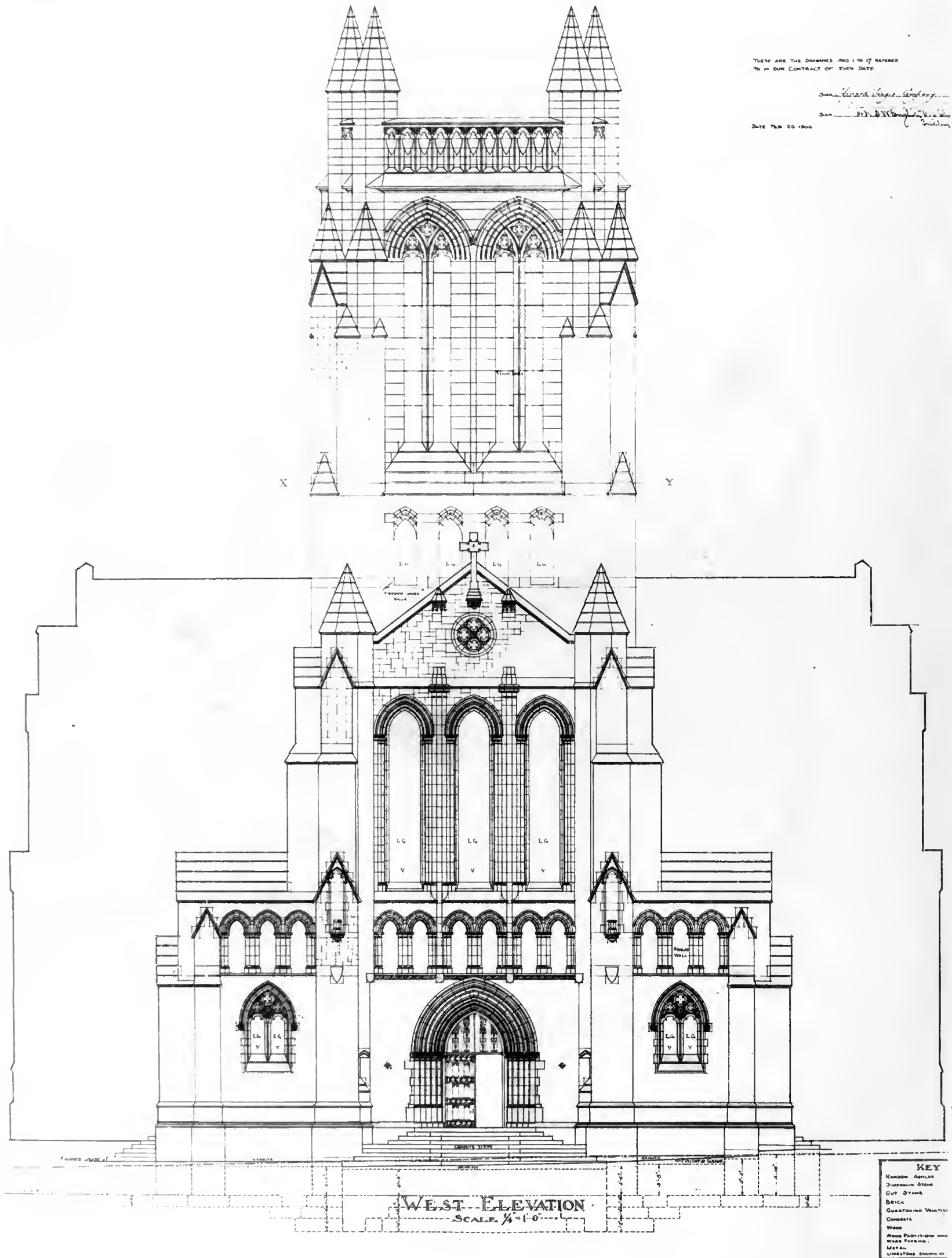
Scale: 1/8" = 1'-0"  
Architects: Cram, Goodhue & Ferguson  
Engineers: J. H. & J. W. Smith  
Structural Engineers: J. H. & J. W. Smith  
Civil Engineers: J. H. & J. W. Smith



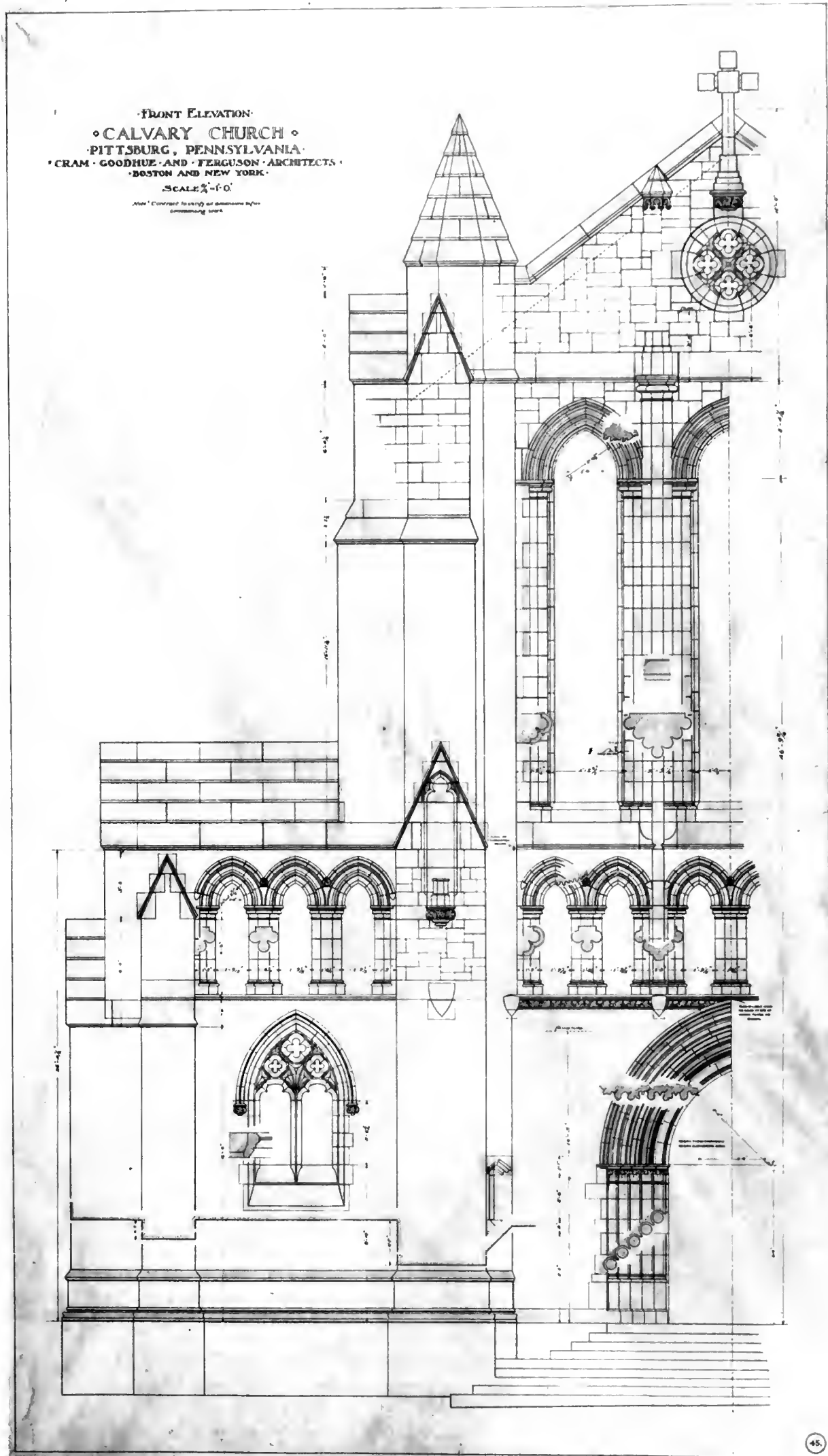
SECTION ON LINE A-B  
SCALE 1/8" = 1'-0"

LONGITUDINAL SECTION.  
CALVARY PRESBYTERIAN CHURCH, PITTSBURG, PA.  
CRAM, GOODHUE & FERGUSON, ARCHITECTS.









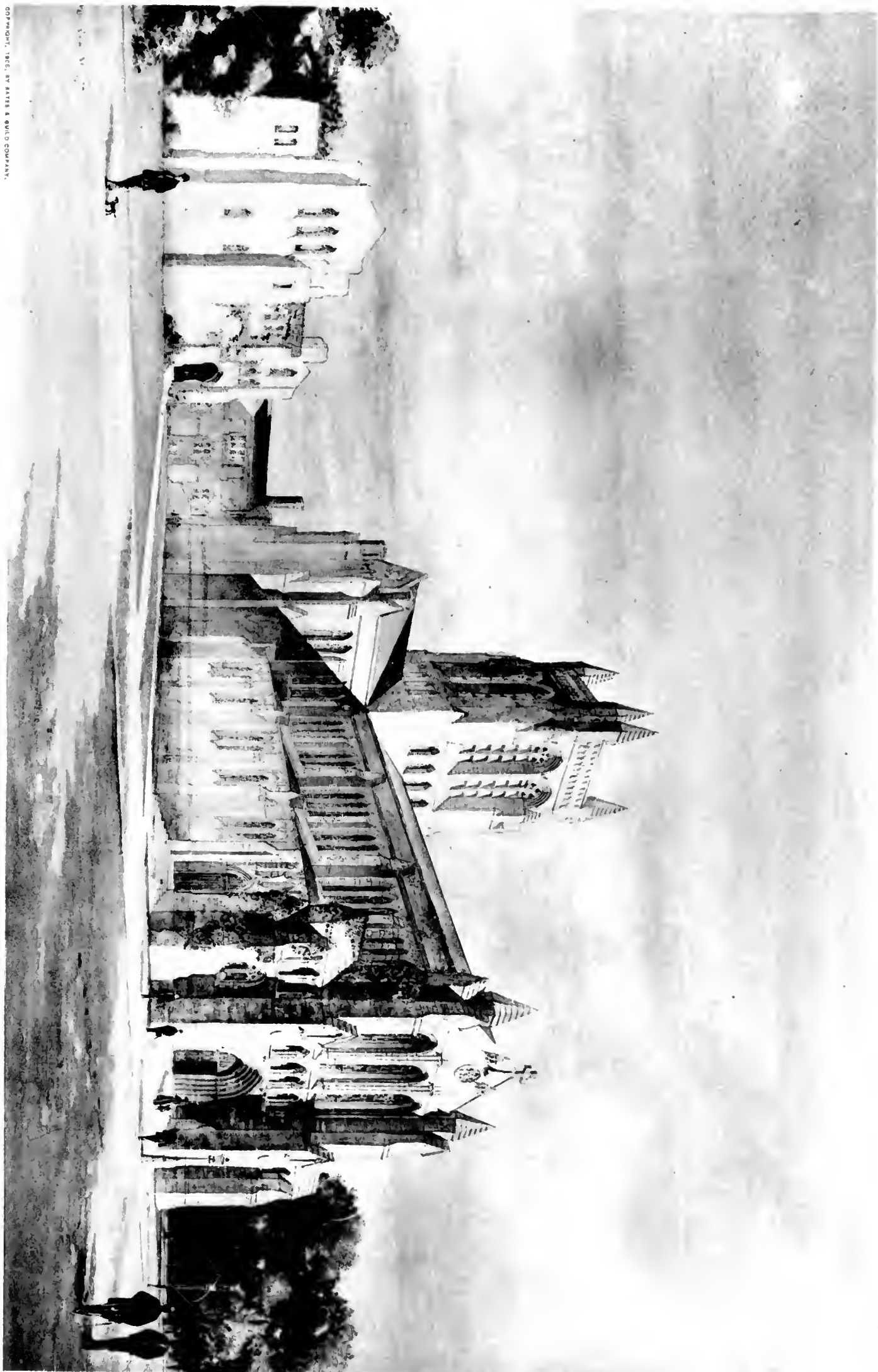
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DETAIL OF THE WEST FRONT.

CALVARY PRESBYTERIAN CHURCH, PITTSBURG, PA.

CRAM, GOODHUE & FERGUSON, ARCHITECTS.





PERSPECTIVE VIEW.

CALVARY PRESBYTERIAN CHURCH, PITTSBURG, PA.

CRAM, GOODHUE & FERGUSON, ARCHITECTS.

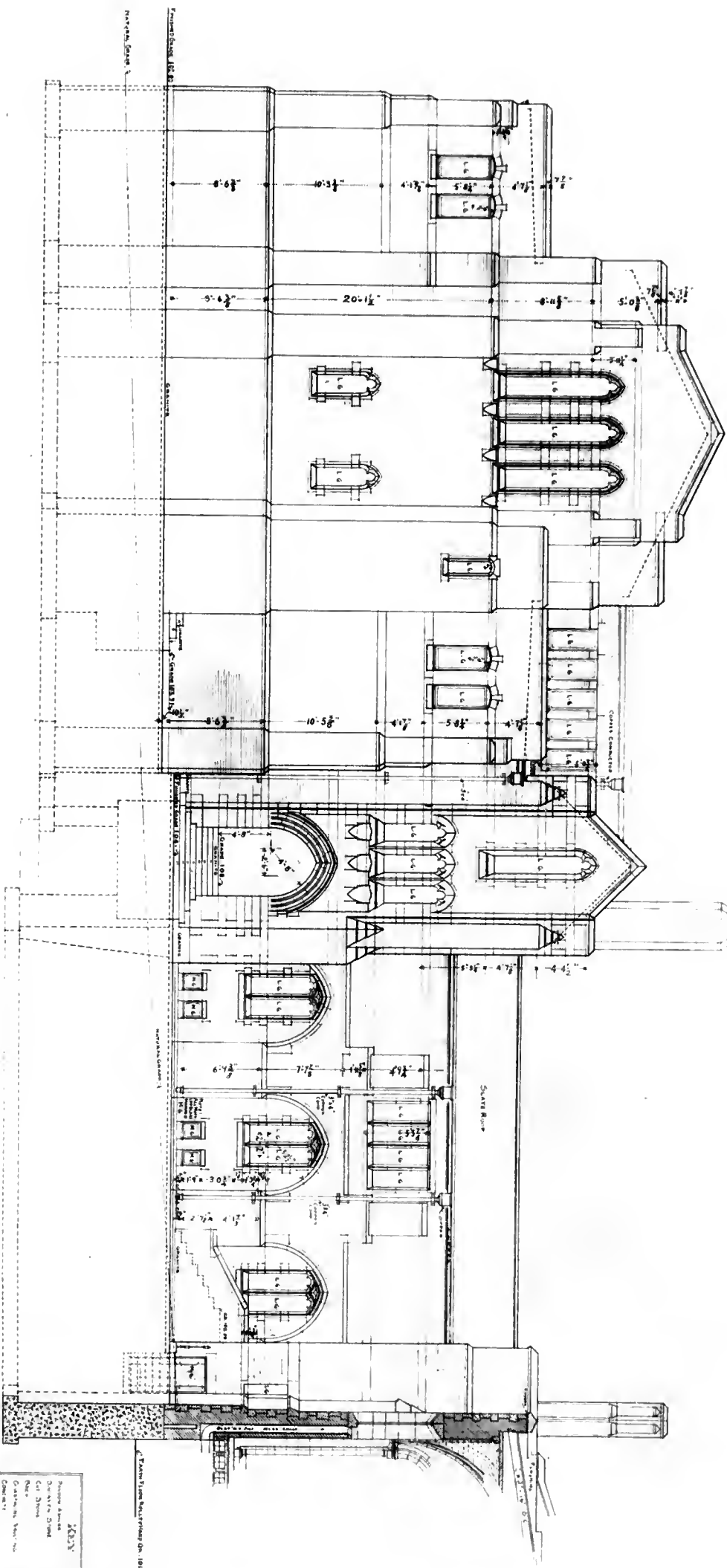
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WEST ELEVATION.  
SCALE 1/4" = 1'-0"

PARISH HOUSE,  
CALVARY CHURCH,  
PITTSBURG, PENNSYLVANIA.  
CRAM, GOODHUE AND FERGUSON, ARCHITECTS,  
NEW YORK.

Section Lines	1/4" = 1'-0"
Outline of Building	1/4" = 1'-0"
Outline of Windows	1/4" = 1'-0"
Outline of Doors	1/4" = 1'-0"
Outline of Stairs	1/4" = 1'-0"
Outline of Roof	1/4" = 1'-0"
Outline of Foundation	1/4" = 1'-0"
Outline of Ground	1/4" = 1'-0"
Outline of Sky	1/4" = 1'-0"

PARISH HOUSE FOR CALVARY PRESBYTERIAN CHURCH, PITTSBURG, PA.  
CRAM, GOODHUE & FERGUSON, ARCHITECTS.





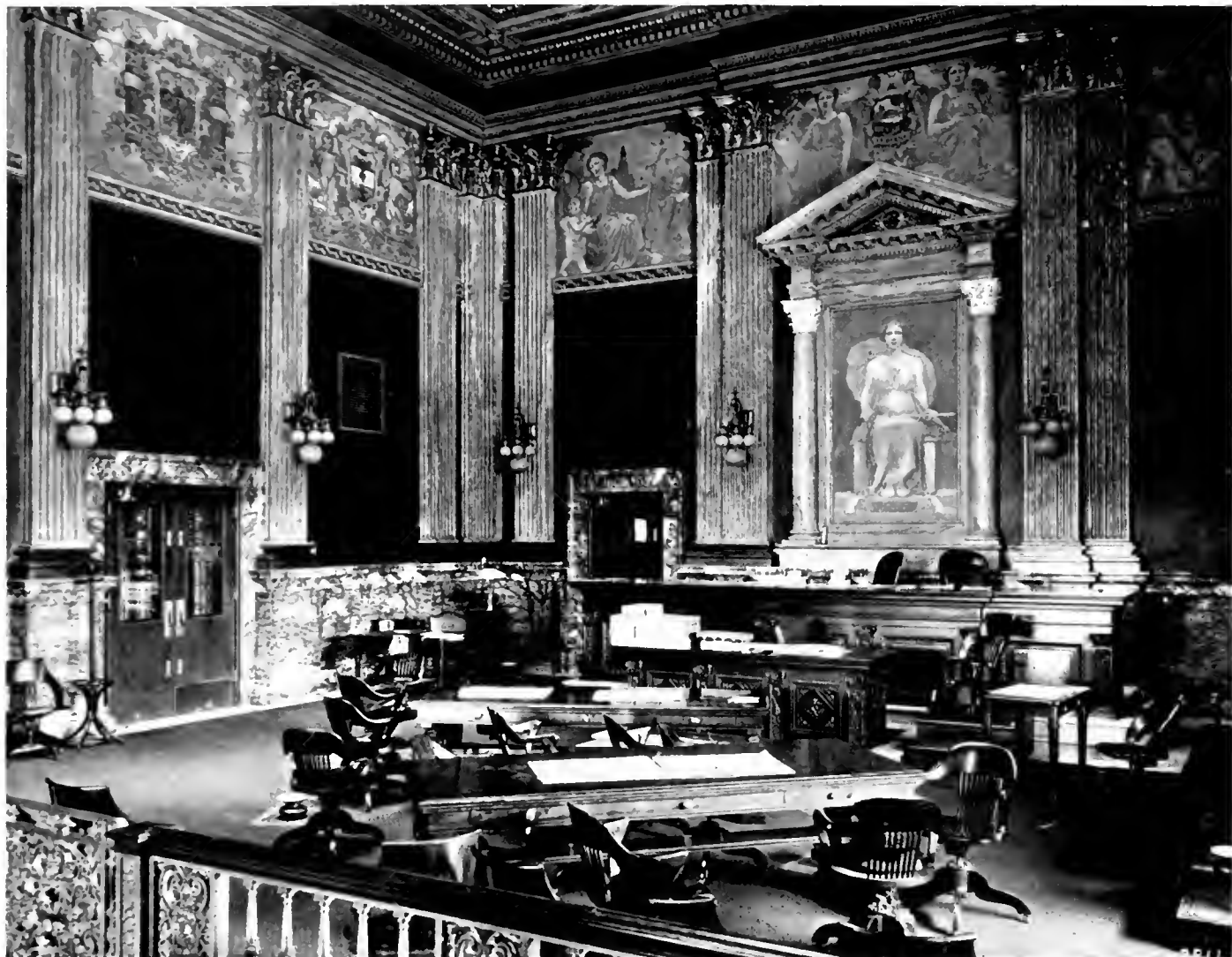
LOOKING ALONG THE TERRACE, MAIN (SOUTH) FRONT.



PAVILION DETAIL, EAST FRONT.  
U. S. COURT-HOUSE AND POST-OFFICE, INDIANAPOLIS, IND.



WEST PAVILION OF THE SOUTH FRONT.  
RANKIN AND KELLOGG, ARCHITECTS.  
JAMES KNOX TAYLOR, SUPERVISING ARCHITECT.



A COURT ROOM.

ENTRANCE OF THE OHIO STREET VESTIBULES.  
U. S. COURT-HOUSE AND POST-OFFICE, INDIANAPOLIS, IND.AN END OF THE MAIN LOBBY.  
RANKIN AND KELLOGG, ARCHITECTS.

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# The Architectural Review

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## PLATES

PLATES XLVII.—LII.—CALVARY PRESBYTERIAN CHURCH, PITTSBURG, PA. (PLAN, ELEVATIONS, SECTION, DETAIL, AND PERSPECTIVE).—CRAM, GOODHUE & FERGUSON, ARCHITECTS.

PLATES LIII., LIV.—PARISH HOUSE FOR CALVARY PRESBYTERIAN CHURCH, PITTSBURG, PA. (PLANS AND ELEVATION).—CRAM, GOODHUE & FERGUSON, ARCHITECTS.

THE ARCHITECTURAL MAGAZINES have given much space in the past few years to a discussion of the architectural "refinements" found in medieval buildings by Mr. William Henry Goodyear, of the Brooklyn Museum of Arts and Sciences. Mr. Goodyear's contention, as is well known, has been that certain irregularities of plan, deflection of axes, and "vertically curving" walls and piers are due not to accidental causes but to a deliberate intention of the medieval builders, with the idea of embodying in the buildings a certain mysticism with which true vertical lines and right angles in plan would have been supposedly inconsistent.

In the *Journal of the Royal Institute of British Architects* for June 16, Mr. John Bilson, F. R. I. B. A., F. S. A., has a paper on "Amiens Cathedral and Mr. Goodyear's 'Refinements.' A Criticism." Various writers have found cause to disagree with Mr. Goodyear's theories, *The Builder* (London) having conclusively proved their fallacy in the case of St. Mark's, in Venice; but Mr. Bilson's paper has been so carefully prepared and is so well backed up, and, moreover, is so absolutely convincing, that it leaves no doubt whatever in the reader's mind that Mr. Goodyear's "refinements" have occurred from perfectly natural structural causes.

The real reason for obliquity of alignment in plan, want of parallelism in walls and piers, deflections of axes, and curves of alignment—for asymmetric plans in general—is that the great majority of the larger churches of the Middle Ages have been built on the sites of earlier structures, which structures never ceased to be used. The new church would be erected in small sections, each section being temporarily screened off from the main structure until its completion. Lacking such instruments as would now be used for such work, the accurate laying-out of a church was manifestly impossible, and a trifling initial error would lead to marked irregularity. In the case of Amiens, where a practically clear site was available, the alignment of axes shows no deflection whatever. In England the same is true of Durham and of Salisbury, both having been erected on unobstructed sites.

As to Mr. Goodyear's theory regarding vertical curves, a single instance quoted by Mr. Bilson is typical of the thoroughness with which he has disproved them again and again. Pierre Tarisel, who had executed at Amiens the costly and difficult work of inserting iron ties all around the cathedral in order to arrest the movement in the crossing-piers and prevent their developing further "refinements," and who had also underpinned one of the piers of the choir, and strengthened its flying-buttresses in order to prevent the development of the "vertical curves" caused by insufficient abutment of the thrust of the vaults, was the expert called in to advise on the plans of the transept at Beauvais, which its architect, according to Mr. Goodyear, actually built with a widening even more pronounced than that which his adviser had been striving to arrest at Amiens.

Then, too, Mr. Goodyear finds at Amiens that of all the vaulting shafts in the aisles of the nave eleven out of fourteen lean outward; how is it, then, that two of those which do not lean happen to be the shafts at the angles of the transepts, which close the view down the aisle eastward, precisely where such "refinements" would tell most?

Mr. Bilson's paper shows beyond the shadow of a doubt that the deviations from the normal in Amiens Cathedral, at least, just as *The Builder* showed it in the case of St. Mark's, are not intentional, but are merely the accidental results of movements which have occurred in the structure, of which movements conclusive proof is afforded both by the recorded history and by the present condition of the building. Further than this, these movements are very small when the huge dimensions and lightness in the design are taken into consideration—much smaller, indeed, than Mr. Goodyear has supposed.

It would seem that this very entertaining theory, which has been advanced with such persistency and enthusiasm that it has gained many converts among architects and archaeologists, has no foundation in fact. It is hoped that the disillusionment will prove sufficiently complete to lead Mr. Goodyear's tireless energy and imagination into more fertile fields.

AN ARTICLE by Mr. Russell Sturgis in the June *Architectural Record* attracts our attention to an interesting distinction between two methods of design to which he gives the names "school method" and "practice method." The first is the method we are taught in the various architectural schools, chiefly because no other method is so convenient. We are asked to design a pavilion by the water-side. We look through the library and find here a colonnade, there a cresting or a finial; perhaps the Choragic Monument of Lysicrates may be stretched a bit and made to serve the new purpose with few changes. The problem is a simple one to give and one easily judged. The accuracy with which the proportions of the colonnade follow those of the accepted authority, its accuracy in general proportions and in its details according to this, that, or the other recognized authority, is easily decided and the mentions are readily awarded. On the other hand, if twenty designs for a ten-thousand-dollar American country house were to be judged, we can readily imagine the professor's difficulty in assuming each of the twenty different points of view and summing up the merits and faults in planning, in proportions, and in detail. And yet this "school method" must be discarded as soon as we come to actual practice. We cannot then assemble the dead bones of the past into a design for a city residence or a water-tower. Our whole attitude must undergo a radical change. We now follow the necessities of plan and structure with no other aim than to see what comes of it. To quote Mr. Sturgis directly: "If you are conscientiously a realist and something of a designer by nature, that is not a bad way of studying a future building which is entrusted to your guidance. Nothing absurd will come of it, because you will know how to hold your details well in hand and make them work together, avoiding the folly of some avowed 'eclectic' schools, and realizing that an Ionic pilaster is not the way to finish at the top a Gothic buttress. Nothing ugly will come of it, because you are assumed, by the conditions, to have some sense of massing and proportioning, some feeling for contrast and repetition, some joy in monotony, and some interest in variety. And if people are troubled because they cannot name your chosen style you will be pleased and answer that you are not an archaeologist when you design."

**RESOLVED:** That the Executive Committees of the New York Chapter of the American Institute of Architects, The Society of Beaux-Arts Architects, and the Architectural League of New York desire in the name of their respective societies to express their sense of the great loss which the Profession and the Art of Architecture have sustained in the death of Stanford White.

His quick and generous appreciation of all that is beautiful, even beyond the field of his immediate profession, was so genuine that the influence of his work will long continue to be a stimulus to the artistic development of this country.

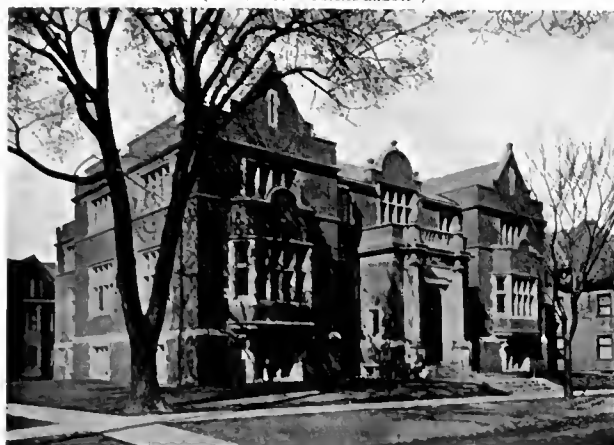
Only those of us who have been closely associated with him professionally can fully appreciate the love and enthusiasm with which he devoted himself to Art.

(From "The American Architect.")



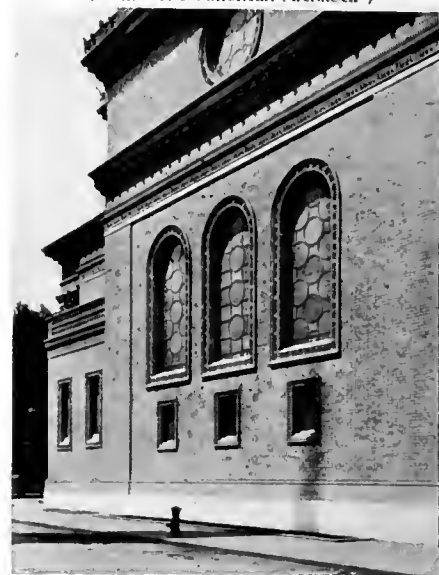
Detail of West Front,  
Madison Square Presbyterian Church,  
New York City.  
McKim, Mead & White, Architects.

(From "The Brickbuilder.")



Madison Free Library, Madison, Wis.  
Frank Miles Day & Brother, Architects.

(From "The American Architect.")



Detail of South Transept,  
Madison Square Presbyterian Church,  
New York City.  
McKim, Mead & White, Architects.

## Current Periodicals

A Review of the Recent American  
And Foreign Architectural Publications

IN *The American Architect* for July 7 are several details of the Madison Square Presbyterian Church, New York City, which show the unusual extent to which the decoration has been carried in colored terra-cotta ornament and the texture of the brickwork. In the issue for July 14 are a number of interesting working drawings of an Adirondack lodge, by Messrs. Davis, McGrath & Shepard, architects, and some additional details of the new Pennsylvania Railroad station in New York. The issue for July 21 shows a number of photographs of Dutch landmarks, among them being the House in the Woods at The Hague, the Ryks Museum and the Church of St. Nicholas in Amsterdam, the Town Hall in Delft, the Colonial Museum at Haarlem, and the Delft Gate at Rotterdam.

In *The Brickbuilder* for July Mr. Alfred Morton Githens contributes the first of a series of articles on "The Group Plan." The text is garnished with numerous little sketches of various well-known plans, and the series promises to be not only entertaining but valuable as well. Mr. F. C. Brown discusses the relation between English and American domestic architecture in this issue.

We reprint two brick houses of charming simplicity, one at Lakewood, N. J., by Mr. John B. Thomas, and the other at East Orange, by Mr. Percy Griffin. It is interesting to compare these two houses and observe that notably successful results may be obtained with perfect symmetry on the one hand or with a total disregard of it on the other. The Madison Free Library is a perfectly logical expression of the plan, with the well-studied proportions and quiet harmony of material which may be expected from Messrs. Frank Miles Day & Brother. *The Brickbuilder* reprints from *The Architectural Review* (London) a

number of views of the King Edward VII. Sanatorium, of which we have already spoken; but their reprint of the chapel plan brings to our attention a unique solution of a problem in ecclesiastical architecture. The aim has been to design an open-air chapel for the use of consumptives. The point of the V-shaped plan points to the north, the arms of the V forming two naves, one for men, the other for women, with an octagonal domed chancel at the apex. The southern sides of the naves are screened only by an open arcade, with the additional protection of a cloister at a six-inches lower level. Another interesting feature is the open-air pulpit, placed at the inside point of the V-shaped plan, for the purpose of holding

services on the terrace and in the cloister when the weather permits. It is hard to say in just what particular the house for Mr. Louis Bruguere at Newport falls short of success. Probably the spottiness of the trimmings and the fact that neither the red brick nor the white terracotta frankly predominates in the color-scheme are responsible for the restlessness of the design.

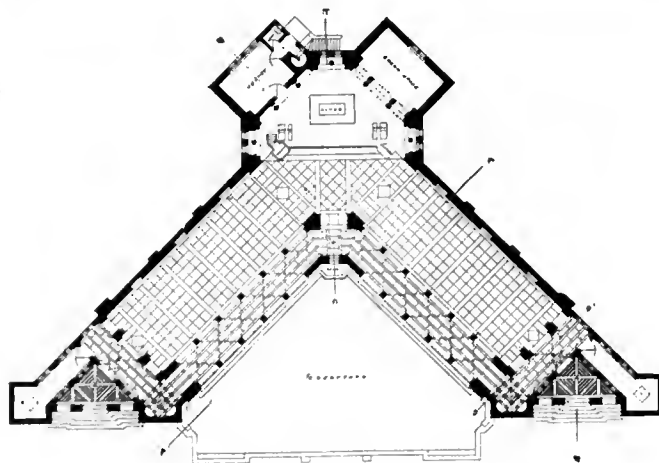
In *Architecture* for July appears the only American design for the

Peace Palace at The Hague which was premiated,—that submitted by Messrs. Howard Greenley and H. S. Olin,—and although this design is particularly interesting on that account, our attention is immediately drawn to another design for the same building by Bourgeois & Blumenstein of New York City. In hair-raising interest and originality, in symbolism carried to the last degree, these drawings have all previous manifestations of Art Nouveau fairly outdistanced. *Architecture* undertakes to lead us through the mazy paths of the designers' reasoning in their marvelous conception: "On a flat ground in the middle of

(From "The Architectural Review," London.)



View of the Chapel from the South.



Chapel of the King Edward VII. Sanatorium, Midhurst.  
H. Percy Adams, F. R. I. B. A., Architect.

(from "The Brickbuilder.")



A House for Mr. C. L. Wise, East Orange, N. J.  
Percy Griffin, Architect.

(from "The Brickbuilder.")



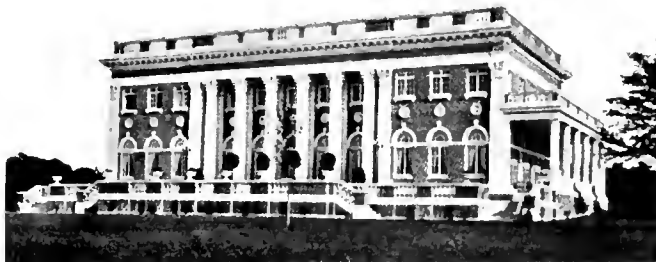
A House at Lakewood, N. J.  
John B. Thomas, Architect.

(from "Architecture.")



Design for the Peace Palace and Library at The Hague, Holland.  
Submitted by Bourgeois & Blumenstein, Architects, New York.

(from "The Brickbuilder.")



A House for Mr. Louis Bruguere, Newport, R. I.  
Edward Payson Whitman, Architect.

(From "Architecture.")



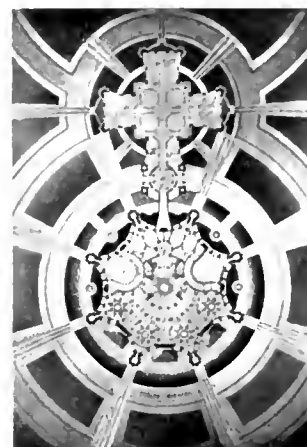
Rear View of a House for Mr. W. F. Dorflinger, Essex Fells, N. J.  
Frank E. Wallis, Architect.

(From "Architecture.")



A House for Mr. George C. White, Glen Ridge, N. J.  
W. S. Knowles, Architect.

a grove the Temple rises on a floor plan of an eight-pointed star. The library has the form of a maltese cross and is connected with the Temple by a covered passage. It happens that the floor plan has the form of a decoration hanging on a maltese cross. The cross is known as the symbol of experience—education—and Peace is symbolized by the eight-pointed star within a circle, depended from the cross. The aspiration of Peace is produced through education. The center of the circle represents the Highest, from which light radiates. The circle represents the harmony of peoples in equal distance from the spring of light. The eight points of the octagon are dedicated to the eight nations who have signed for peace arbitration. Against the three front sides of the octagon three pyramids are leaning, through which



entrances are the three philosophical paths (Power, Matter, Spirit), which meet in the center. The small entrances signify that each person must seek peace alone. From this central point alone one can see the sublimity of the interior arrangement (as the section is like a pyramid standing on its point), gallery upon gallery, and

the whole finishing in an immense dome." There is still more of this entertaining elucidation, as might readily be expected after a glance at the illustrations, but we have perhaps been sufficiently amused.

The perspective of the accepted design for a public school in West Orange, by Mr. Arthur Dillon, shows a new and very effective method of pen-and-ink rendering. Two country houses appear in this number both of which show admirable adaptation of half-timber work to Amer-



ican needs, one having an underpinning of stone, the other of brick.

In *The Inland Architect* for July we find little of value excepting a house for Mr. D. D. Martin of Buffalo, in Mr. Frank Lloyd Wright's distinctive style, and several photographs of the work of McKim, Mead & White, all of which, however, have been published before.

*The Western Architect* for July shows plenty of variety in its illustrations, but none of these are worthy of reproduction or of comment.

In *House and Garden* Mr. P. H. Ditchfield continues his series of "Houses with a History" with an account of Blenheim Palace. A description of the house of the symbolist Ferdinand Khnopff, in Brussels, is reprinted in this issue from *Dekorative Kunst*, and is entertaining in spite of the poor quality of the reproductions.

*Indoors and Out* contains a number of illustrations, with a description by Mr. Frederick W. Coburn, of the new Christian Science Church in Boston. This church is one of the largest in America, having a seating capacity of five thousand and twelve, and costing nearly two million dollars. For a religion which is in itself modern the selection of a suitable architectural style is a hard problem. No kinship can be claimed with Italy or France; the structure should have been essentially American and essentially modern. As a matter of fact, it is neither, unless the use of a steel frame hidden away in the stonework brands it American. The shape of the lot, as may be seen from the illustration, and the presence of the rock-faced monstrosity known as the "Mother Church," increased the difficulties of the problem and are perhaps largely responsible for the bewildering pile of loosely related motives of which the structure is made up. Mr. R. C. Spencer discusses the advantages of rough-cast in the series entitled "Of What Shall the House be Built?" and his article is followed by a very

(From "Indoors and Out.")



The New and Old Christian Science Churches, Boston, Mass.  
Charles Brigham, Architect of the New Church.

(From "The Architectural Review," London.)



Marine Transport Building.



Entrance to the Fine Arts Section.

Buildings at the International Exposition, Milan, Italy.

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(From "Zeitschrift für Bauwesen," Berlin.)



A Lock-gate on the Teltow Canal, near Klein-Machnow, Germany.

entertaining one telling us how to roof with thatch.

*The Architectural Review* (London) contains a number of illustrations of the Milan Exposition. The committee in charge decreed that the style should be Barocco, which fiat has been obeyed throughout. We reproduce the principal façade of the Marine Transport Building, with its playful adaptation of a lighthouse standing on base-walls which smack of a ship's lines, bearing at the sides masts and yard-arms hung with pulleys and cordage. The other illustration is of the entrance to the Fine Arts Building. Architecture of this sort is justifiable in an exposition if at all.

Perhaps its presence there will be beneficial in that it will cloy our desire for its unwholesomeness in less ephemeral work, for we fail to see how any one can look upon a building such as the Fine Arts Section with a feeling other than discouragement or absolute pain. The Royal Victoria Infirmary at Newcastle-on-

Tyne is thoroughly illustrated in this issue. It fails to arouse our enthusiasm, however, and is far less attractive and logical than the King Edward VII. Sanatorium.

In *The Builder* (London) for the month there is little of value excepting a block of staid mansions in Cleveland Row, St. James's, by Mr. Frank T. Verity, and some notable sculpture at the Royal Academy.

In *The Builders' Journal and Architectural Record* Mr. H. Percy Adams's design for the New Central Library at Bristol is quiet and dignified, but not, in its lack of large windows, very suggestive of its purpose. The Ritz Hotel, Piccadilly, is poorly illustrated, so that we shall have to wait for better reproductions before reprinting views of this notable example of American methods of construction carried out on a large scale in London.

From *Architektonische Rundschau* we reprint an excellent lock-gate from the Teltow Canal, Germany.

## Modern Tiles

By Addison Le Bouillier

THE potter's product, whether in the form of utensils or tiles, has always been an absorbing subject for study, both to the practising potter and the collector.

The more one studies the subject the more absorbed one becomes. There is no end to the variety; for tiles and pottery were among the first objects made by man, and the skill of the potter reached its zenith centuries ago.

The true potter is always striving to bring his product to the state of perfection reached by that of a bygone period. He is not content to rest; for he has the best work of another race and period always before him, much as the architect has the refinements of the Greek temples held up for comparison with the modern mechanical reproduction. The acknowledgment of his inferiority and the striving for perfection on the part of the potter, coupled with the encouragement which the architect gives, is already producing tiles much superior in many respects to those from which we have in recent years been obliged to make our selections.

A collection of photographs of modern tiles will show glaring faults, generally on the part of the designer, and to the exclusion of any good qualities. Color, texture, and surface do not appear in the photographs, and in these lies the chief merit of potters' glazes. It must be admitted that the designers have often failed to show the restraint which the material demands, and due consideration for the surroundings amidst which their work is ultimately placed. Consequently we find fireplace facings where the opening occupies what would be the middle of a picture, a picture being hardly suitable decoration for a facing.

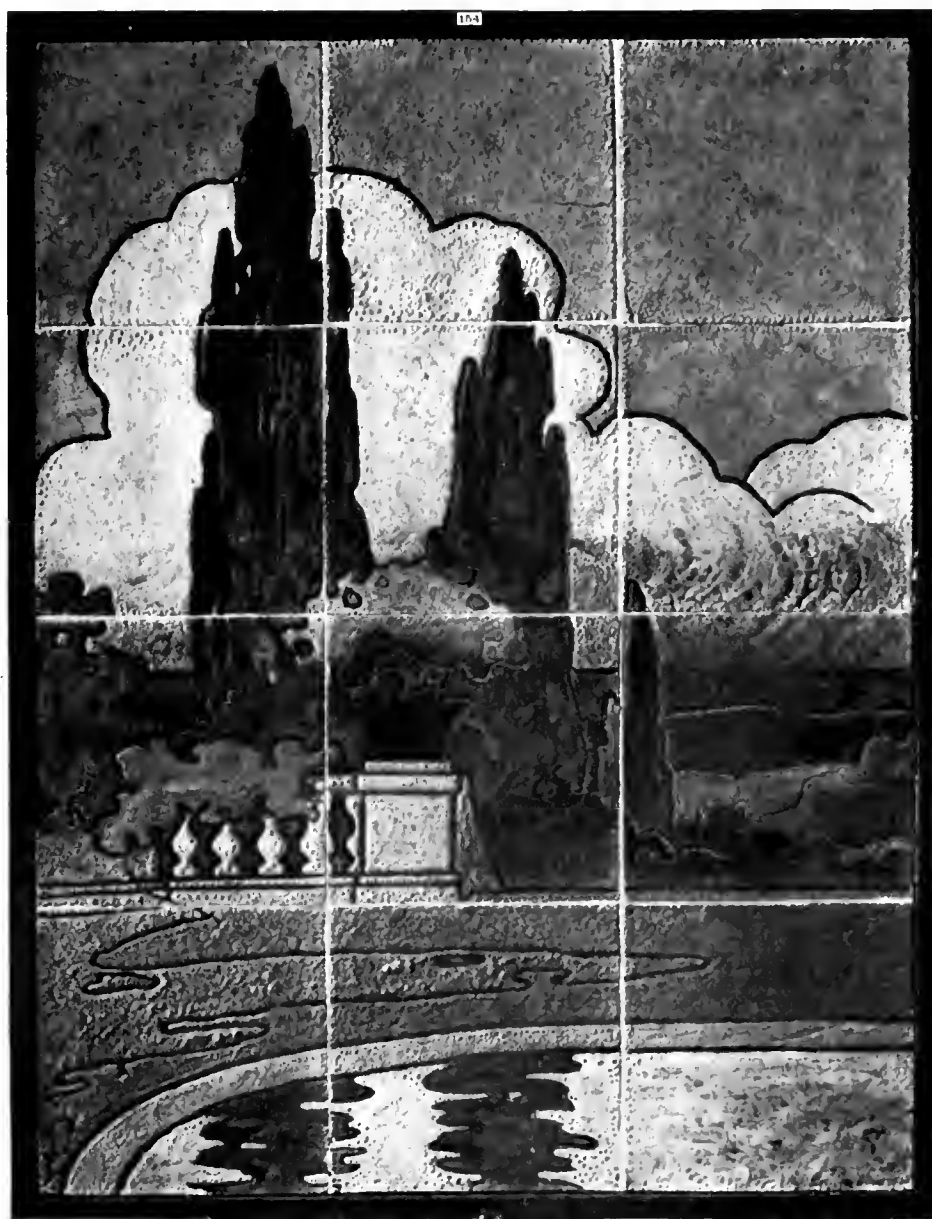
The sides of the fireplace, Fig. A, might be interesting as panels,

but are out of place as used here. This objection may not apply to pictures used as in the Rookwood mantel, Fig. B, or a panel such as Fig. C, surrounded by plain tiles or brickwork; but at best these

pictures in tiles can merely suggest what could be much better done in paint. We are constantly obliged to excuse defects due to a limited palette and the uncertainty of firing. The painted panel may not be so indestructible, but a tile picture would doubtless long outlive a man's fancy for it.

Landscapes and figures, if used on tiles, should be reduced to ornament, in some such way as the Chinese artist treated the subject shown in Fig. E, or, in fact, as was always done until recent years. An exception to the rule might be in case of a colossal panel composed of numerous tiles for a position where it would be seen from a distance. The design drawn with a heavy outline and colors laid on broadly in simple masses could satisfactorily represent a landscape or even figures, for here the necessary accidents and defects would be less noticeable than in a smaller panel. Fig. C is an experiment with this idea in mind.

Tiles have recently been used in various forms for mural decoration as a substitute for painting or mosaic. The frieze from the Sèvres pottery which adorned one of the fine art buildings at the Paris Exposition of 1900 is an example of the use of modeled and colored tiles moulded into brick forms, as was done at Babylon; but this necessitates the extensive use of moulds, which are an expensive item. A simpler and less expensive method is to treat the background with tiles set in diaper pattern, requiring only one mould for all the background. The figures could be composed of tiles cut into small pieces of the required shapes while the clay





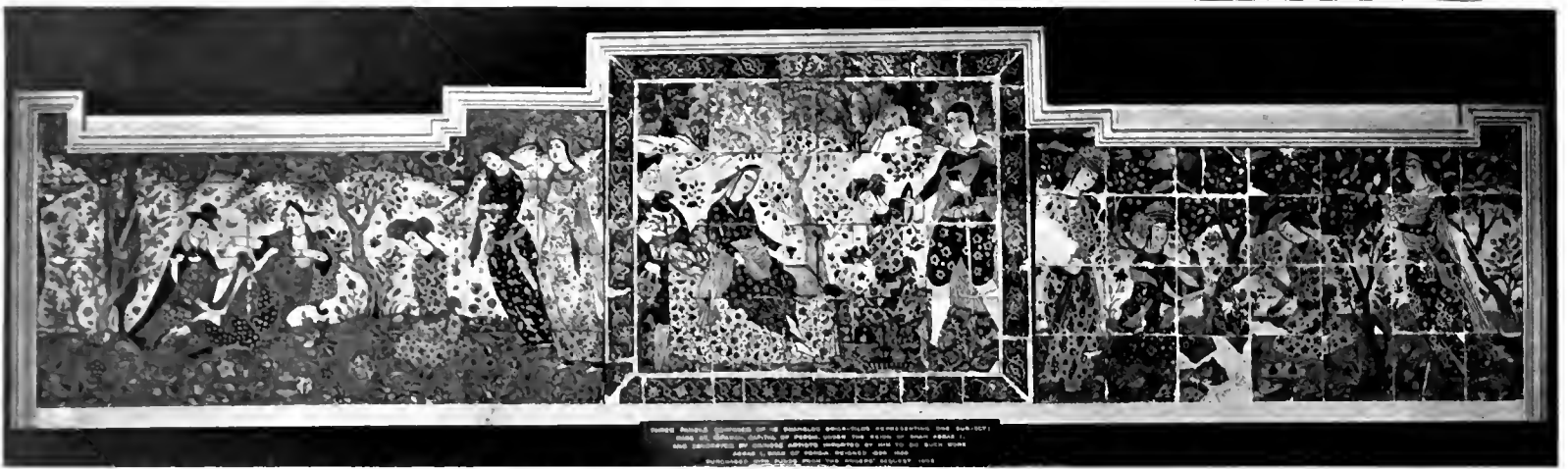


Fig. E. Tiled Panel made by Chinese artists imported by Shah Abbas of Persia, at Ispahan. Shah Abbas reigned 1586-1628.

was in plastic state, the joints forming the outline, much as lead lines do in medieval windows. With this conventional treatment of the background the designer would be forced into a decorative treatment of the figures. Compared with most other methods of decoration for similar purposes, this seems to have the advantage of economy and durability.

A designer for such work might well study, for guidance and warning, the rise and decline of mosaic art as demonstrated in St. Mark's Church at Venice.

The tiles of Babylon and Egypt, many of which are still in an excellent state of preservation, testify to the durability of this material, and the tile-covered mosques of Persia are most convincing arguments in favor of its decorative quality.

Describing in a lecture delivered in 1923 the present condition of the city

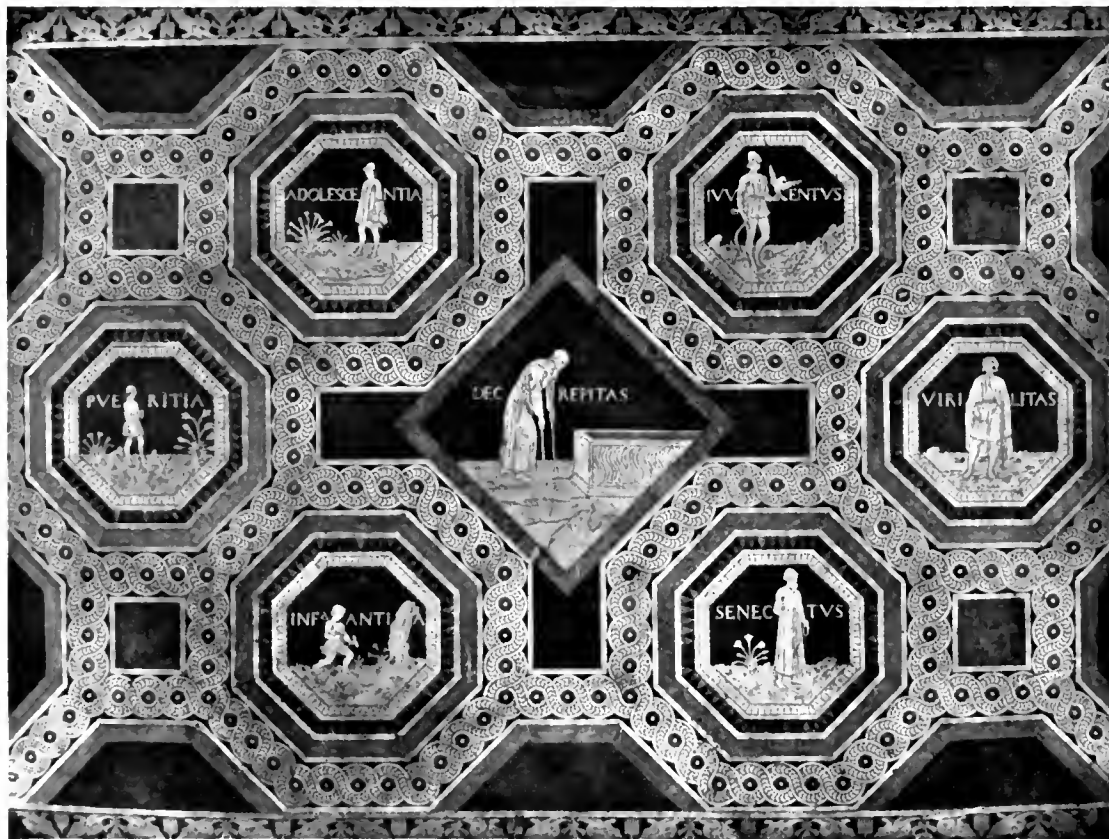
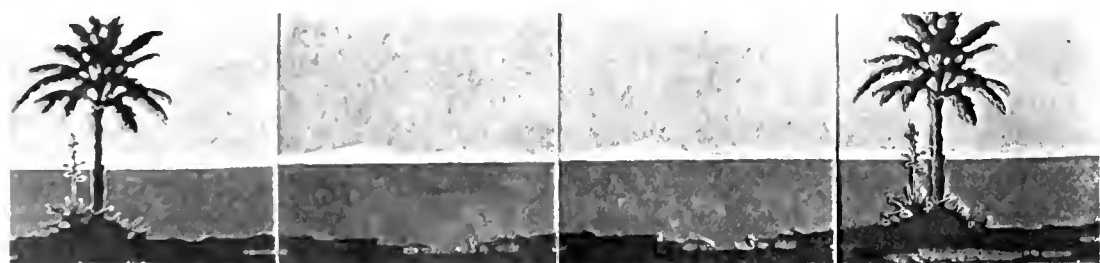


Fig. D. Detail from Pavement of Siena Cathedral. A Suggestion for Encaustic Tiles.



Fig. C. Landscape. Grueby.



Desert Frieze for Lions' House at Bronx Park, New York. Grueby.

gate of Babylon, built by Nebuchadnezzar, Dr. Frederick Delitzsch says: "Whichever way we look on the wall surfaces of the towers as well as of the gateway passages, every part swarms with reliefs, rému colored on their surface, with enamels standing out against the background of deep blue."

Tiles seem to be especially appropriate for external adornment of brick and cement buildings, and architects of all ages have been quick to take advantage of a material so easily incorporated in the wall. In almost every locality where clay is abundant we find more or less use of tiles.

At the present time, however, we are not so dependent upon natural conditions. Modern facilities for transportation have made it possible to select from any part of the world the materials which best serve our purpose.

With the lim-

its of cost and time to govern such an undertaking as the building of Hotel Blenheim at Atlantic City, the selection and application of the materials used in its construction and decoration reflect great credit upon the architects, Messrs. Price and McLanahan. Here the walls of hollow terra-cotta blocks are plastered on the outside with cement into which are set tiles in a great variety of patterns, from geometrical designs



Fig. A. Facing of Grueby Tiles.

not suitable for external use in a climate subject to sudden changes of temperature. For this purpose they should be of hard burned clay with the glaze so fused into the body of the tile as to exclude the possibility of moisture getting behind the glaze and freezing.

Many glazes and clays will not stand a high degree of heat in the kiln; and while there is a greater variety of colors and shades of colors in the soft tiles than in those which have

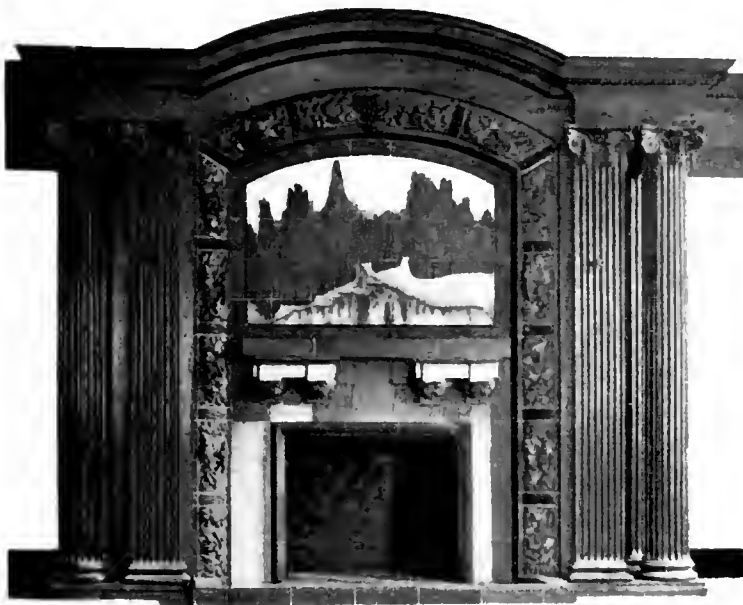


Fig. B. Rookwood Faience Mantel.



Mantel Facing of Mercer Tiles.

to the elaborate mosaics in the form of marine creatures. The various-colored tiles give that appropriate touch of holiday color which would be difficult to obtain with any other durable material.

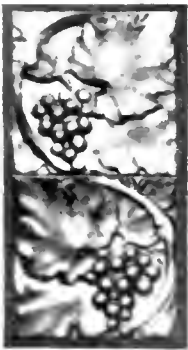
All tiles are



White Peacock on Green Ground. Grueby.

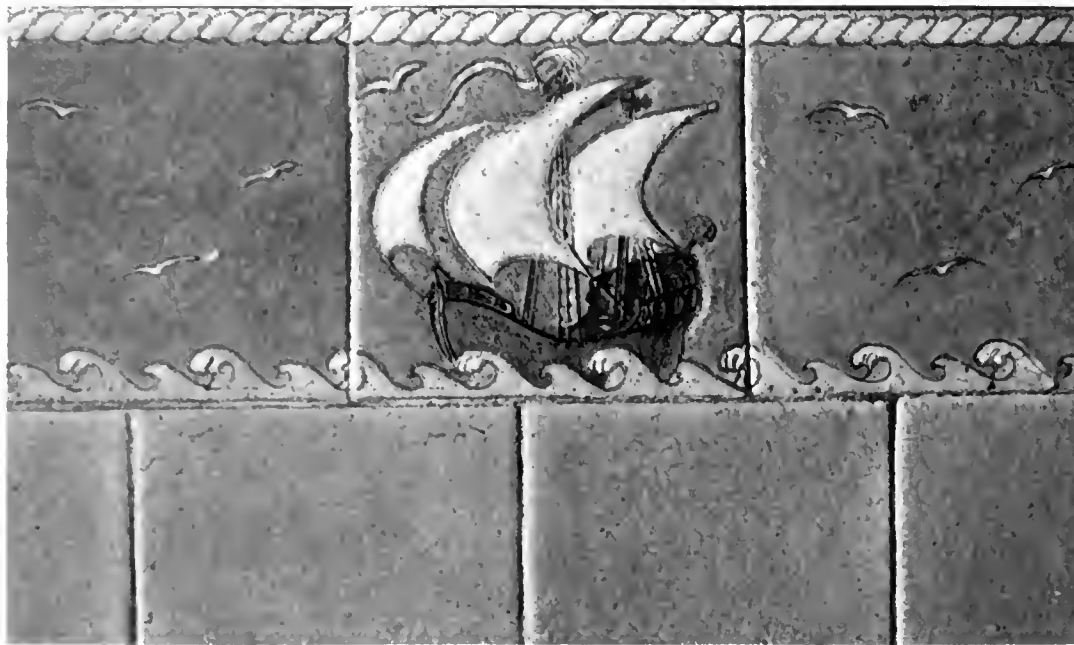
been subjected to a high fire, their durability for walls or floors in exposed places is open to question.

Until recent years the only tiles available for floors were the imported encaustic tiles made in a variety of colors and



Rookwood Tile.

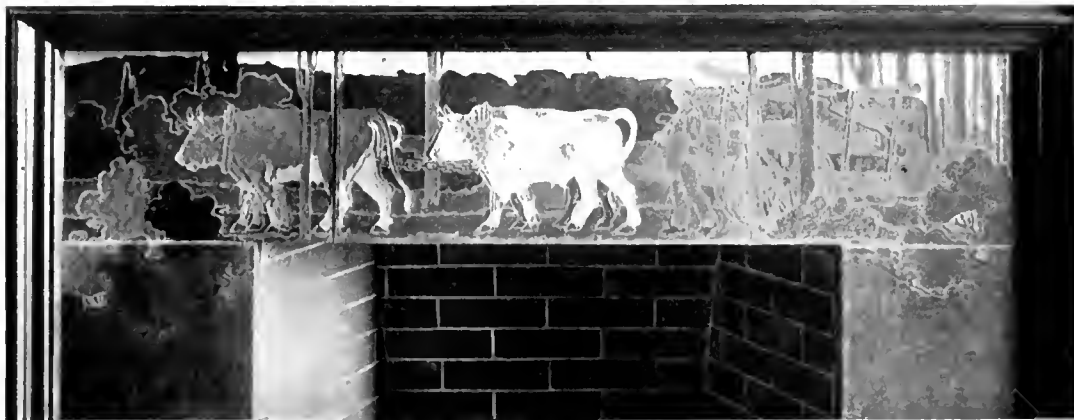
shapes with designs supposed to be Gothic and largely used for churches. Encaustic tiles make smooth and durable floors, but the necessary mechanical perfection of their design and execution is generally tiresome to the eye, as any purely machine-made product is liable to be. Although such tiles can never rank as works of art, it would seem that something might be done by the designer to raise the patterns at least to a higher level. In the detail from the Siena Pavement, Fig. D, there is a suggestion for inlaid tiles — ambitious, no doubt, but not impossible. Other simple suggestions there are in great number, any of which would be less stiff and mechanical than most of those which now obtain. With improved patterns in encaustic tiles, this mechanical perfection is almost the only thing to prevent them from taking their place beside the inlaid marble floors of San Miniato.



Ship and Gulls. Grueby Tile 6 inches square.



Jungle Frieze for Tigers' House at Bronx Park, N. Y. Grueby.



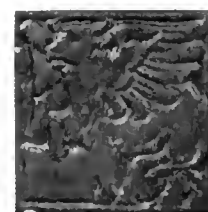
Tile Fireplace Facing for Country House.



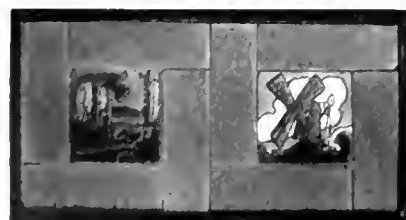
Evangelist Tile.



Grueby 4-inch Landscape Tiles.



Evangelist Tile.



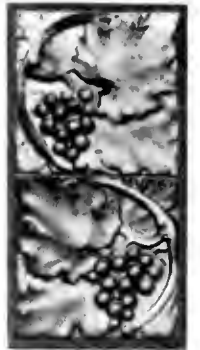
Grueby 4-inch Landscape Tiles.



Evangelist Tile.



Grueby 4-inch Landscape Tiles.



Rookwood Tile.

the Baptistery at Florence, and that other wonderful pavement in Siena Cathedral.

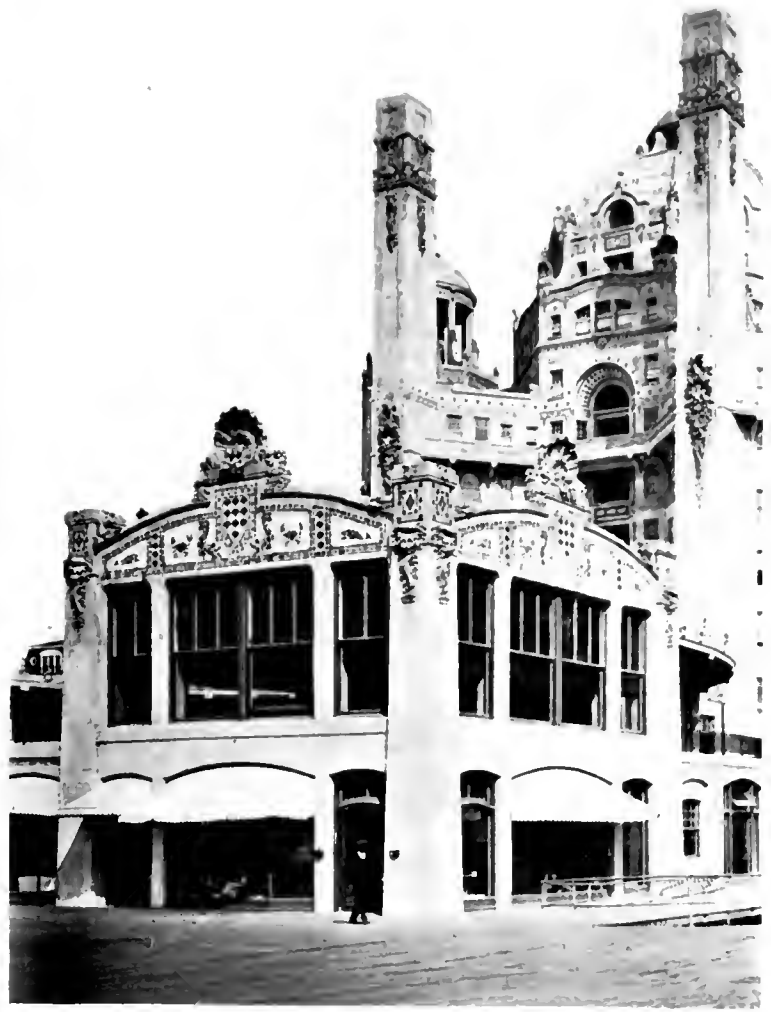
Mr. H. C. Mercer has revived the true medieval spirit of the potter's craft, the spirit which was prevalent up to the time of the rediscovery of porcelain in the 18th century, when the potter's enthusiasm for technical perfection left no room for art. Mr. Mercer's tiles retain the plastic quality of the clay which is so characteristic of the work of the medieval potter. We can hardly say too much in praise of the missionary work Mr. Mercer has done, not only in reviving art in tiles themselves, but in the setting as well.

Other potters have made great advancement in the quality of the tiles, both in respect to durability and beauty of glaze, and it remains for architects and artists as collaborators to develop the resources of a material so well adapted to the embellishment of architecture.





Rookwood Faience Mantel.



Tile Mosaics in Cement Wall. Hotel Blenheim, Atlantic City.  
Price & McLanahan, Architects.



Mantel of Mercer Tiles.



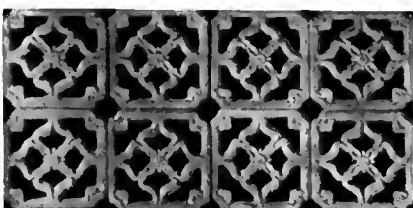
St. Louis. Panel of Grueby Tiles.



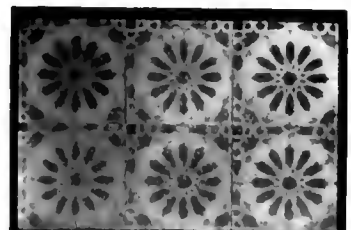
Mercer Floor Tiles.



Mercer Mosaic.



Grueby Reproduction  
of Chinese Fence Tiles



Grueby Reproduction  
of Moorish Wall Tiles.



THE STEDGLEY CLUB, FAIRMOUNT PARK, PHILADELPHIA, PA.

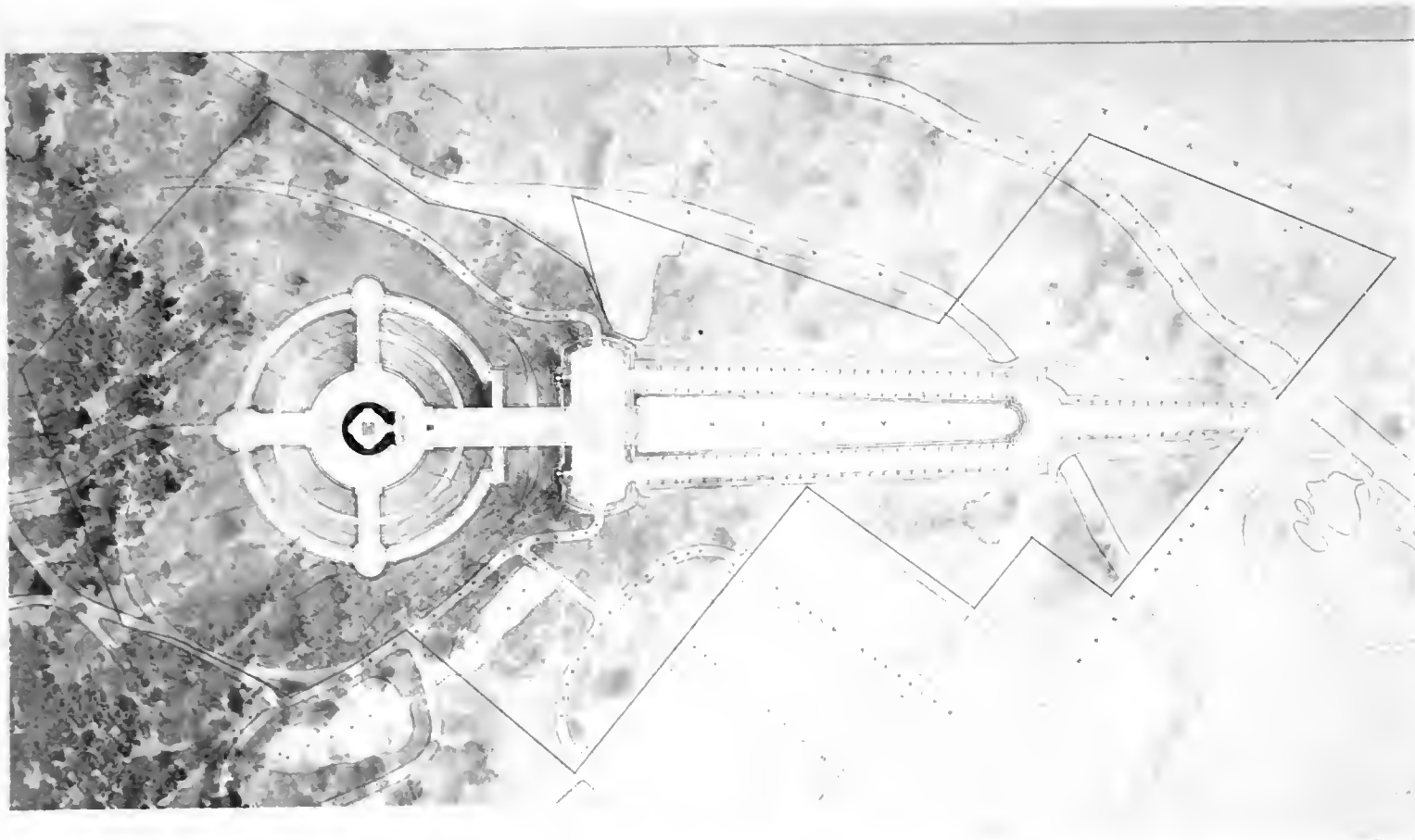
BROCKIE &amp; HASTINGS, ARCHITECTS.







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MCKINLEY NATIONAL MEMORIAL, CANTON, OHIO.  
H. VAN BUREN MAGONIGLE, ARCHITECT.





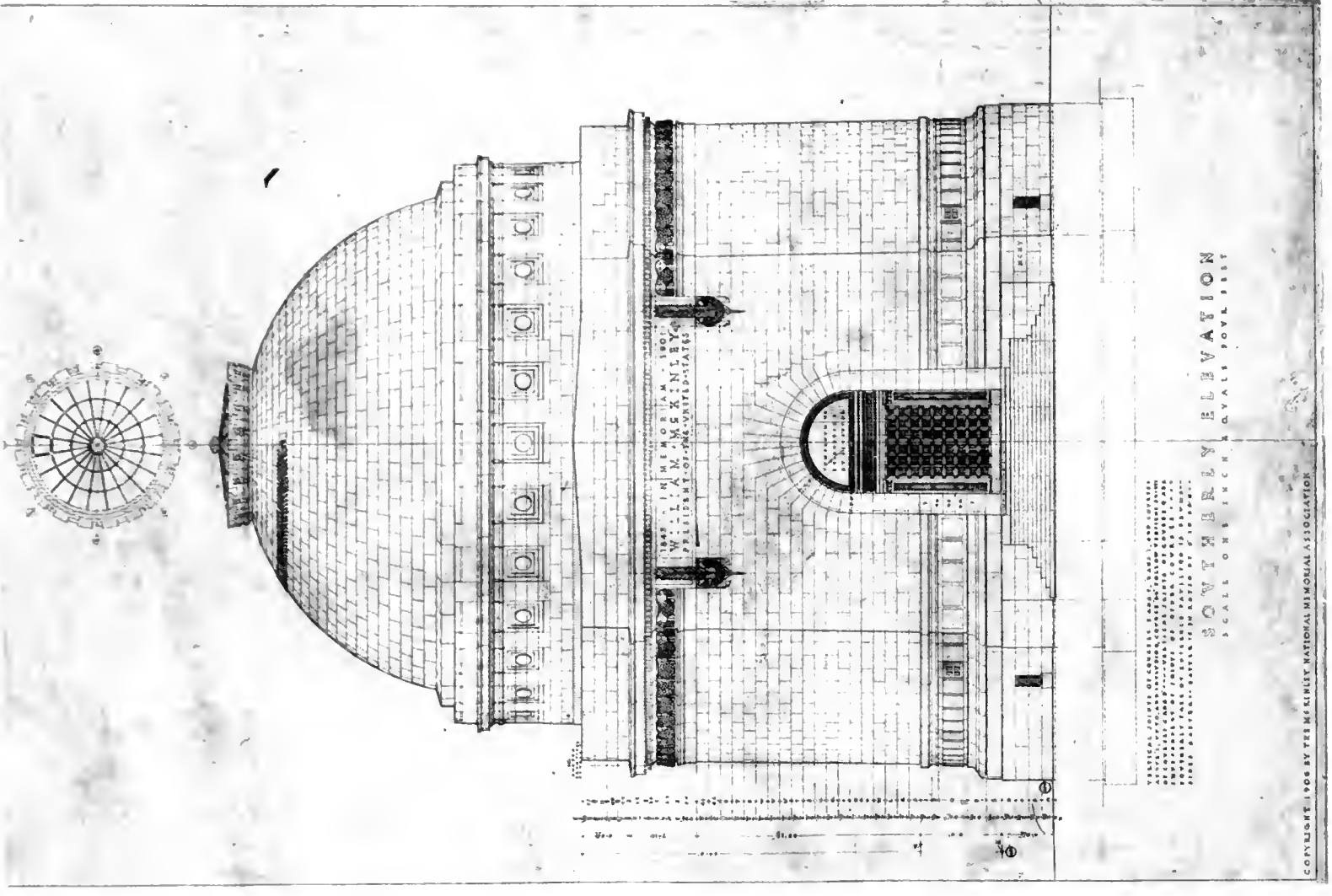
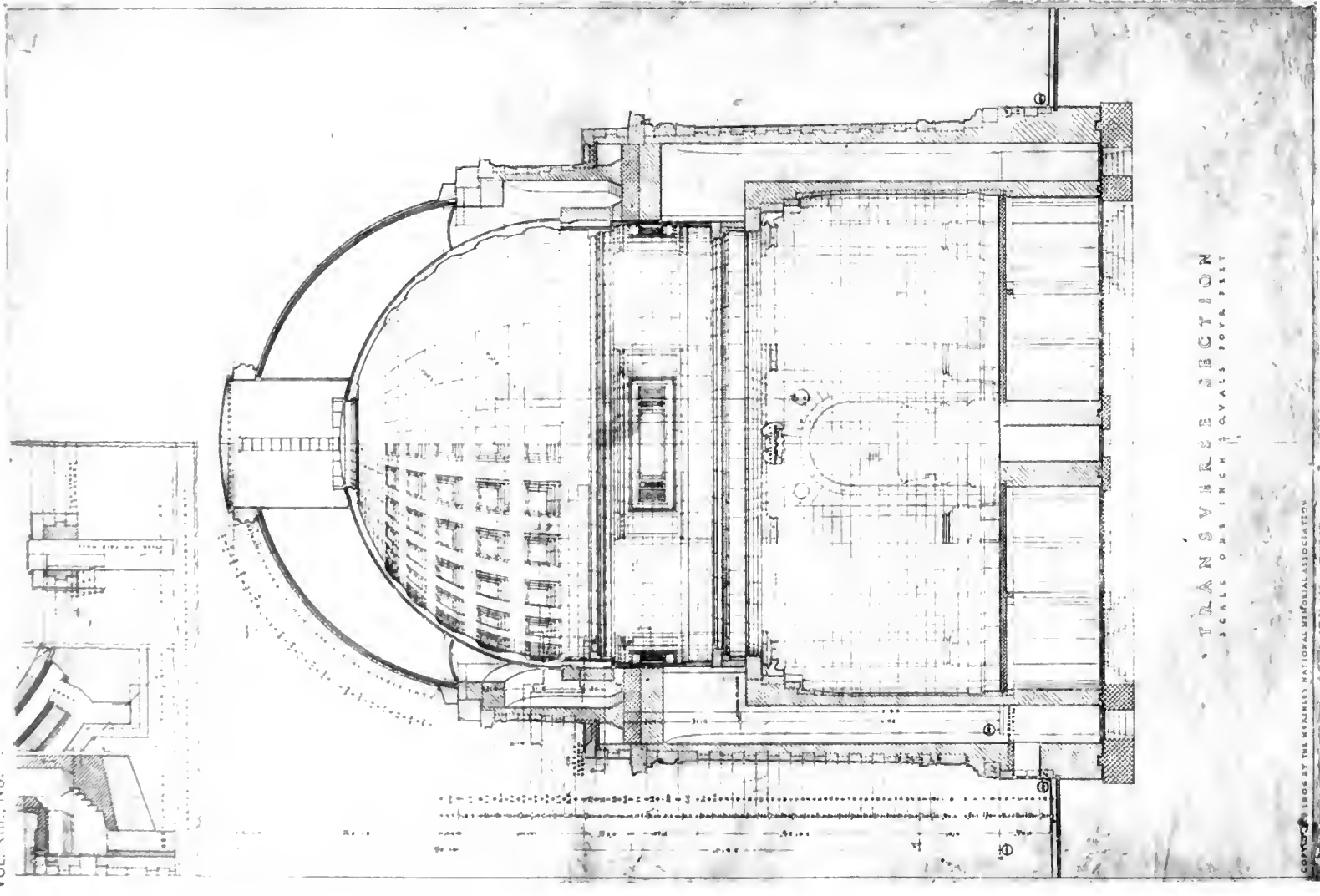
McKINLEY NATIONAL MEMORIAL AT CANTON, OHIO.

McKINLEY NATIONAL MEMORIAL, CANTON, OHIO.

H. VAN BUREN MAGONIGLE, ARCHITECT.



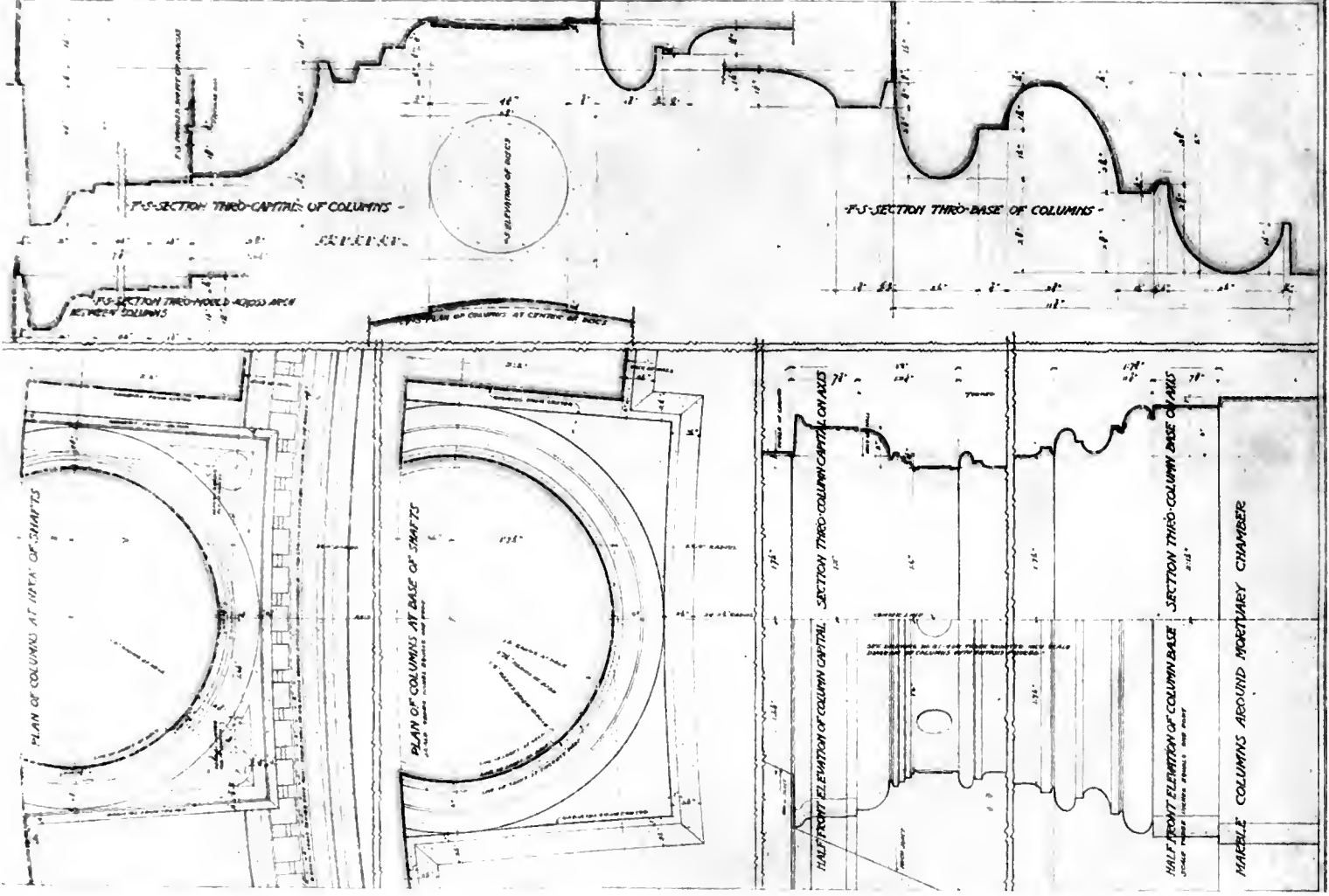
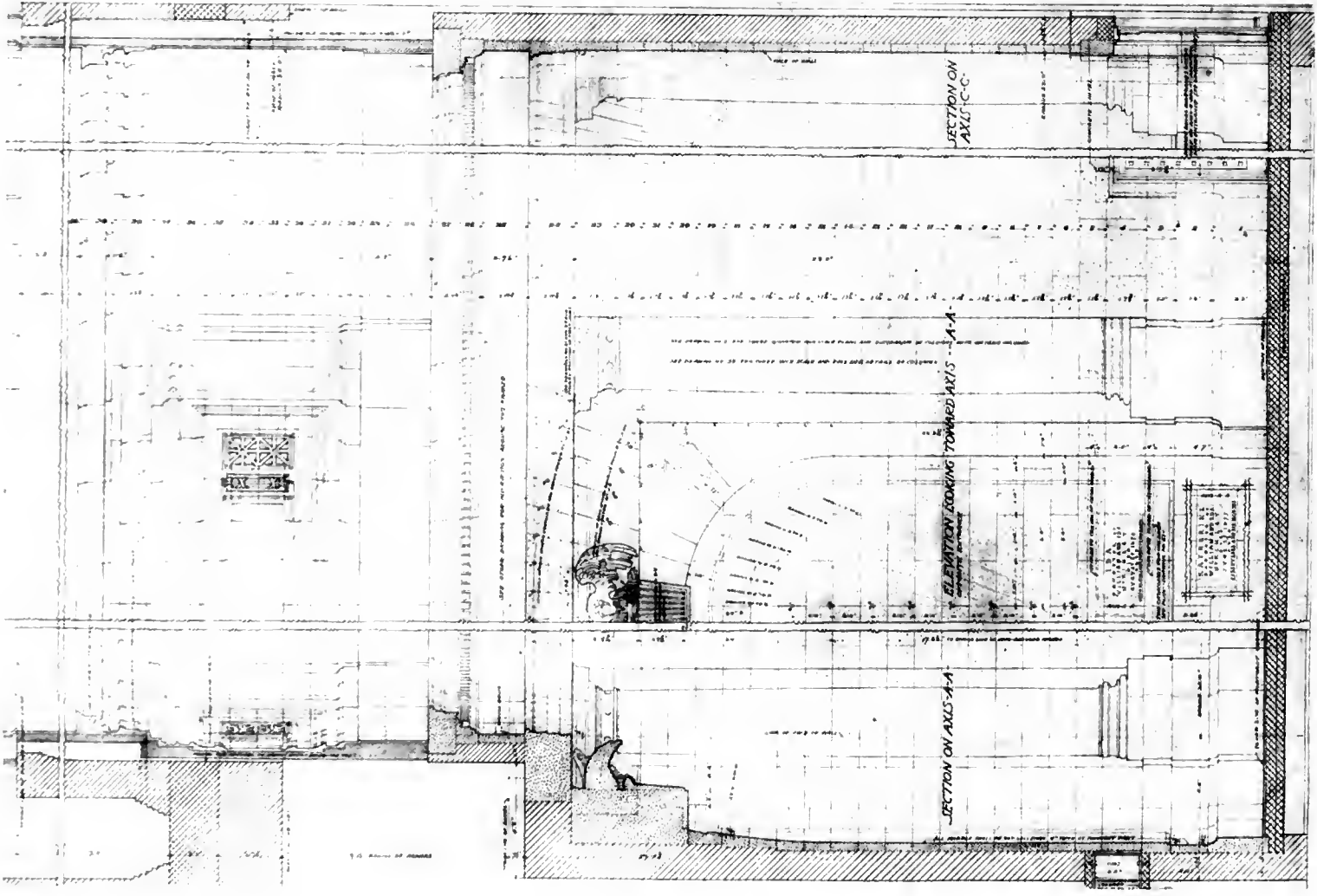




MCKINLEY NATIONAL MEMORIAL, CANTON, OHIO.

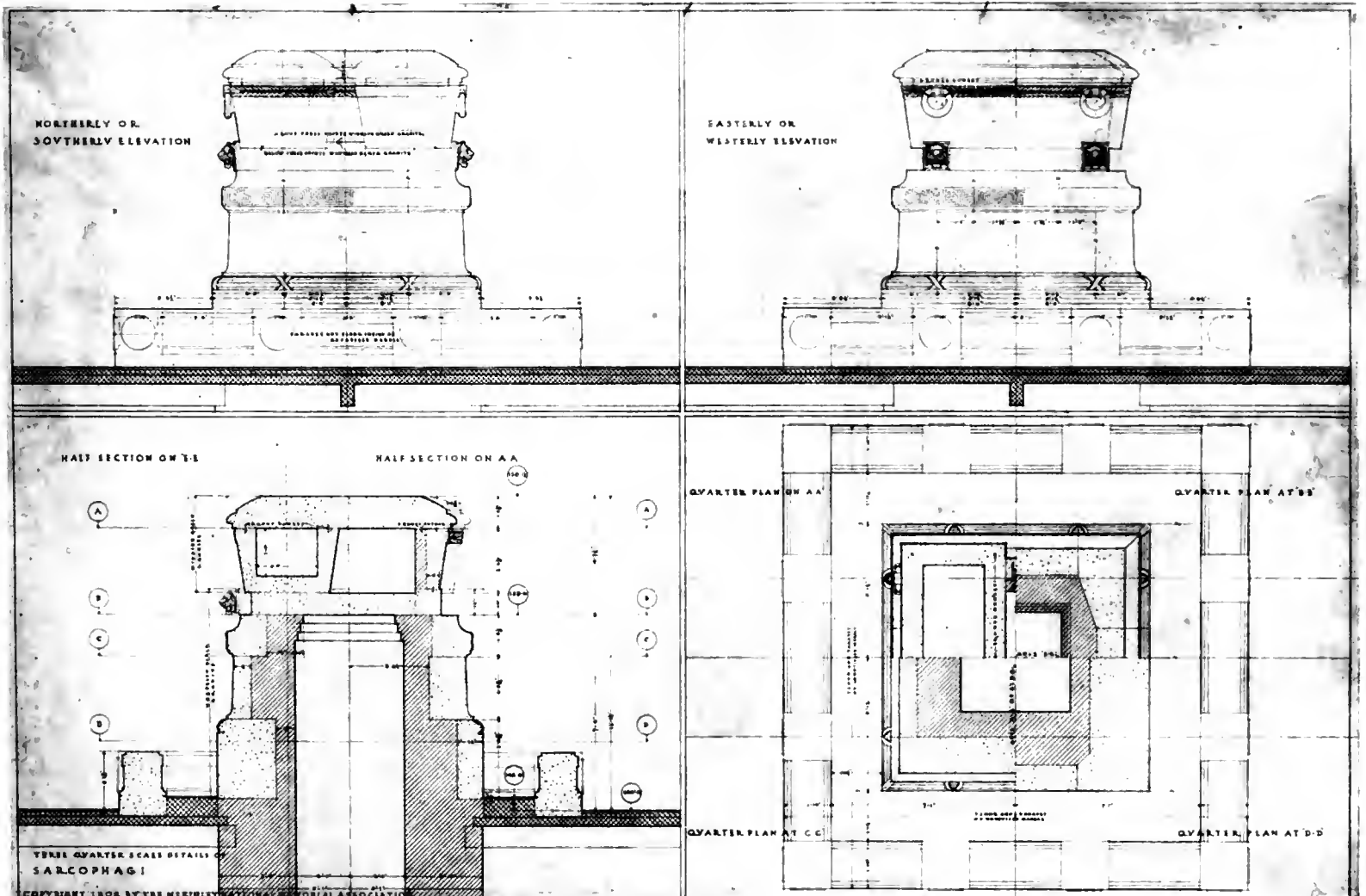
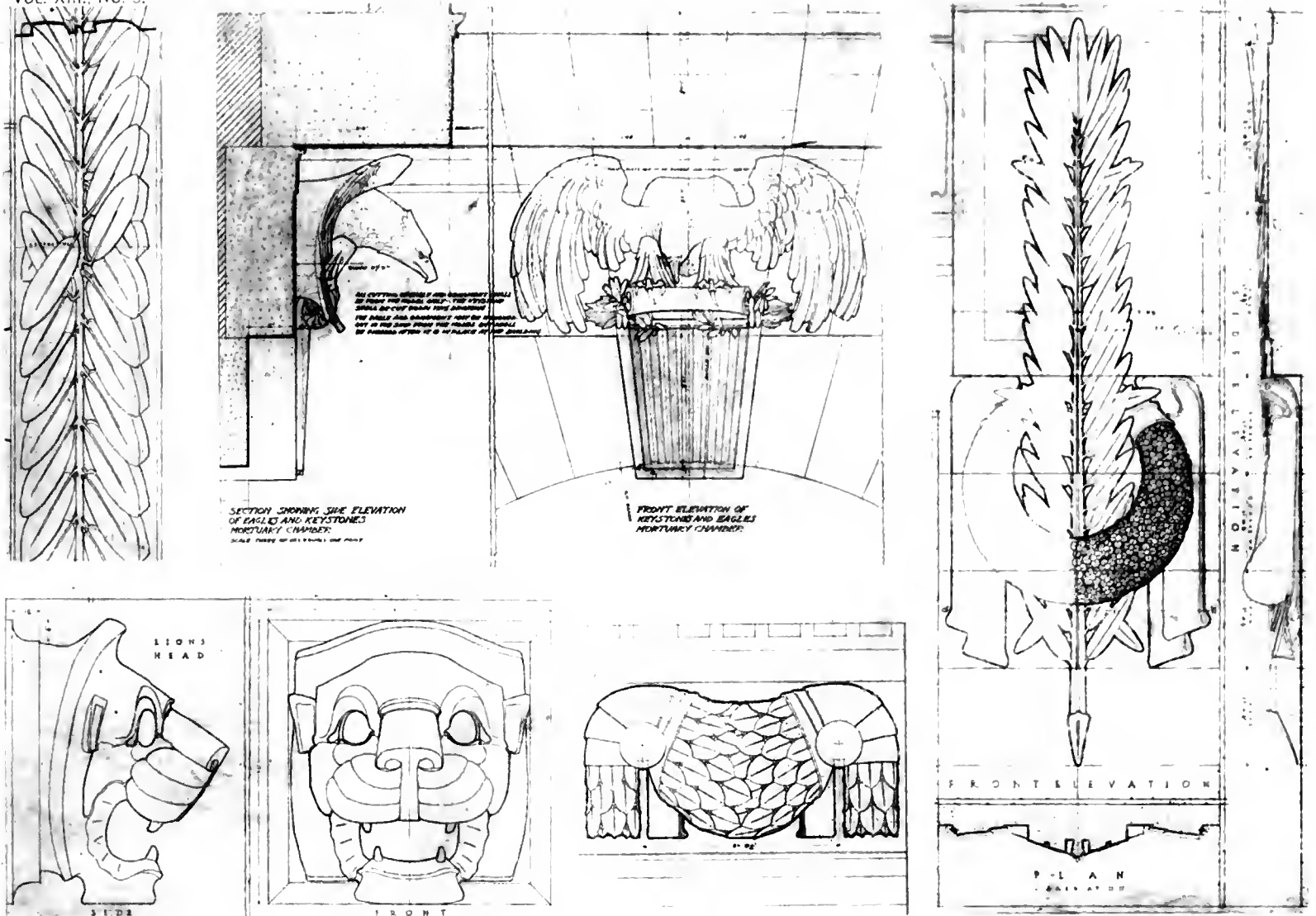
H. VAN BUREN MAGONIGLE, ARCHITECT.





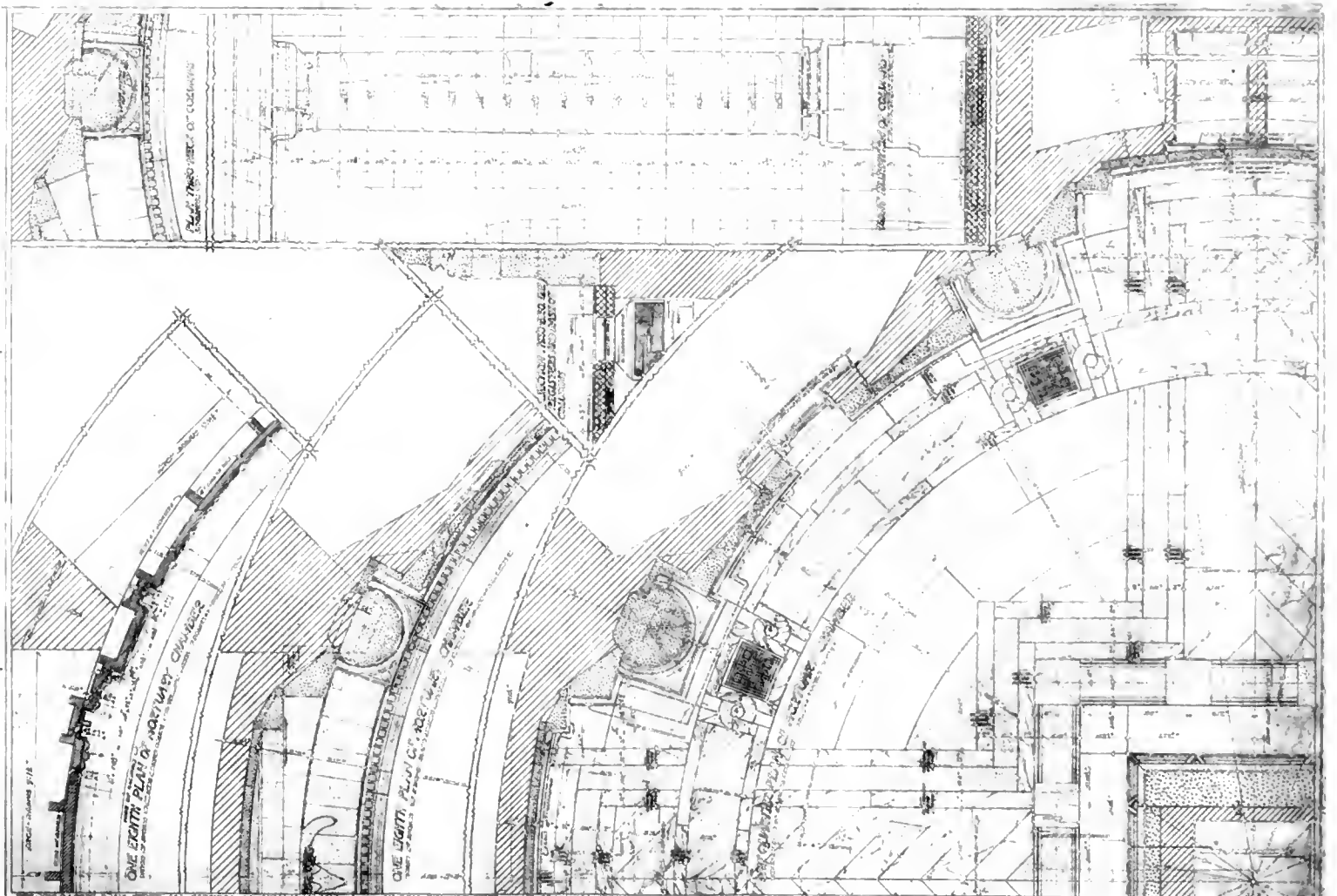
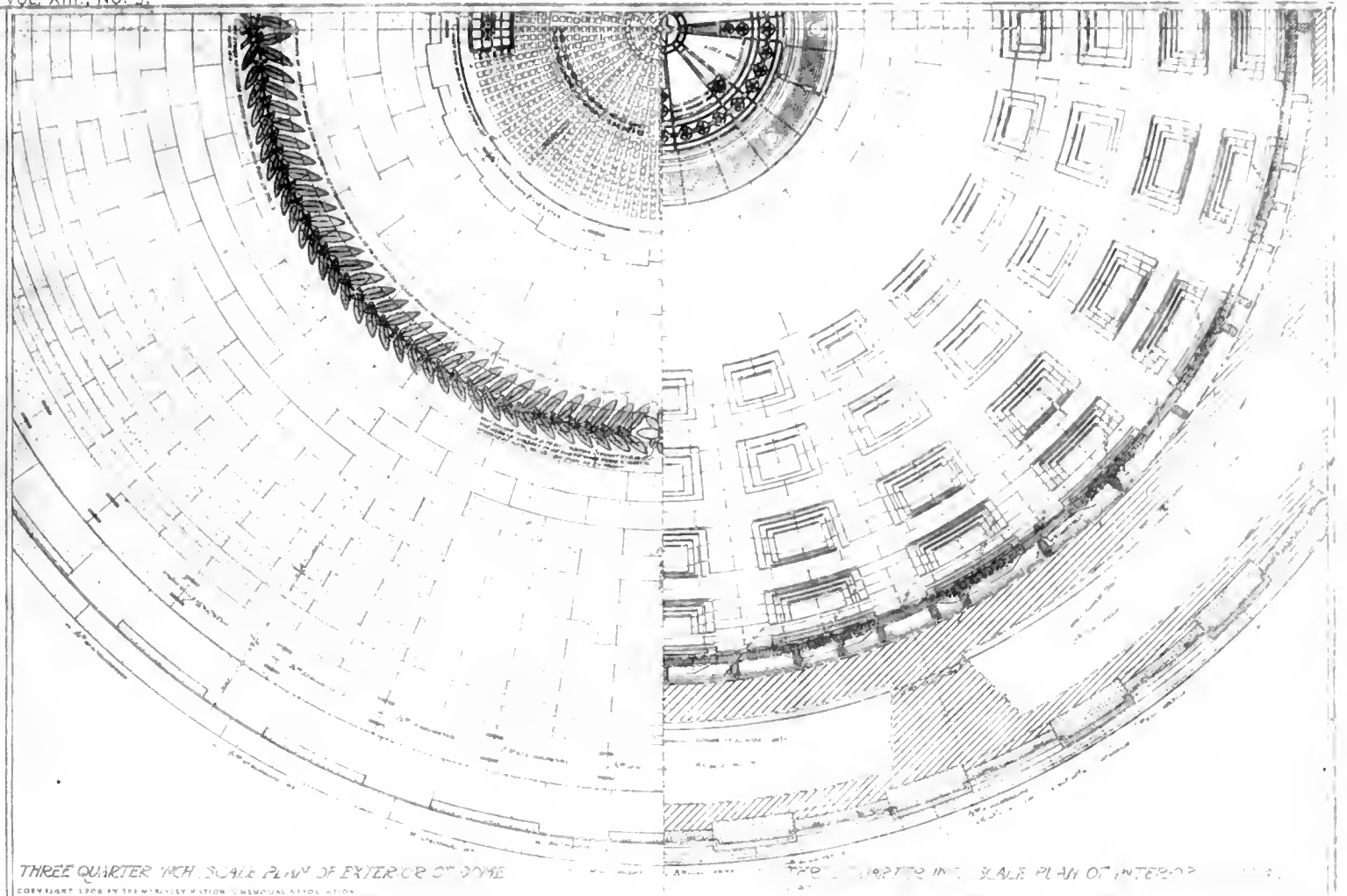
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H. VAN BUREN MAGONIGLE, ARCHITECT.







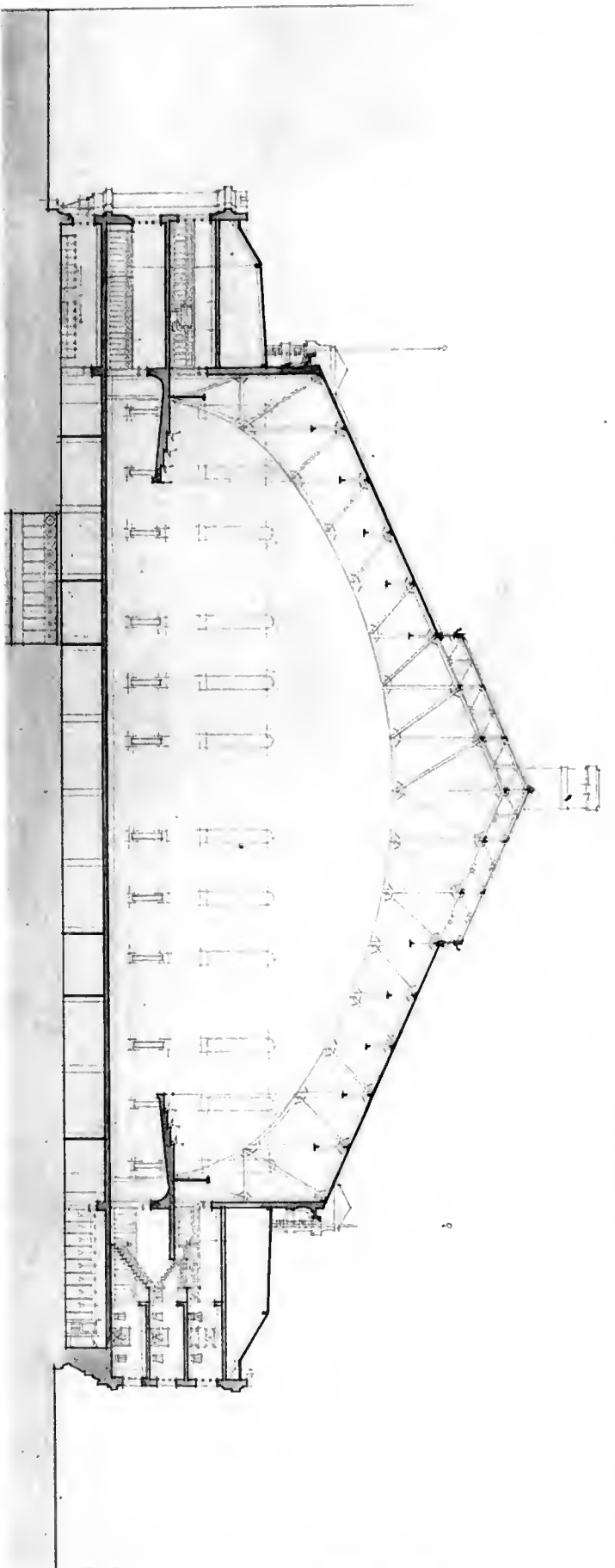
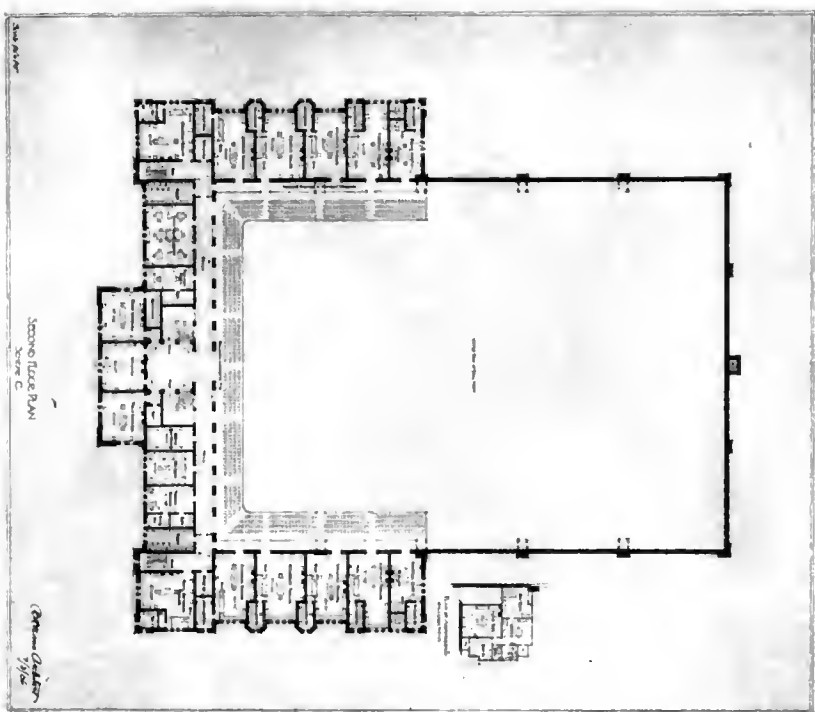
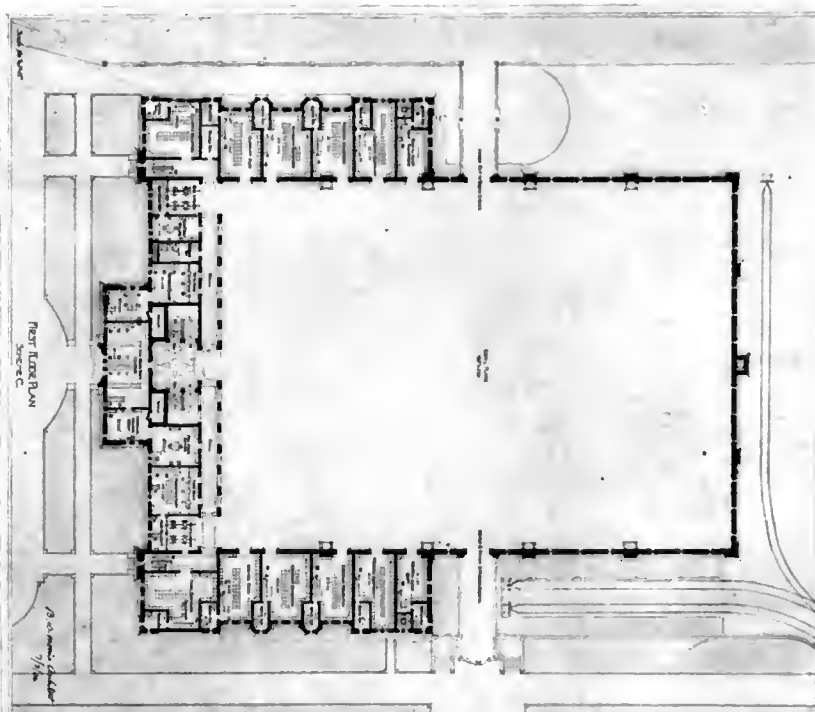
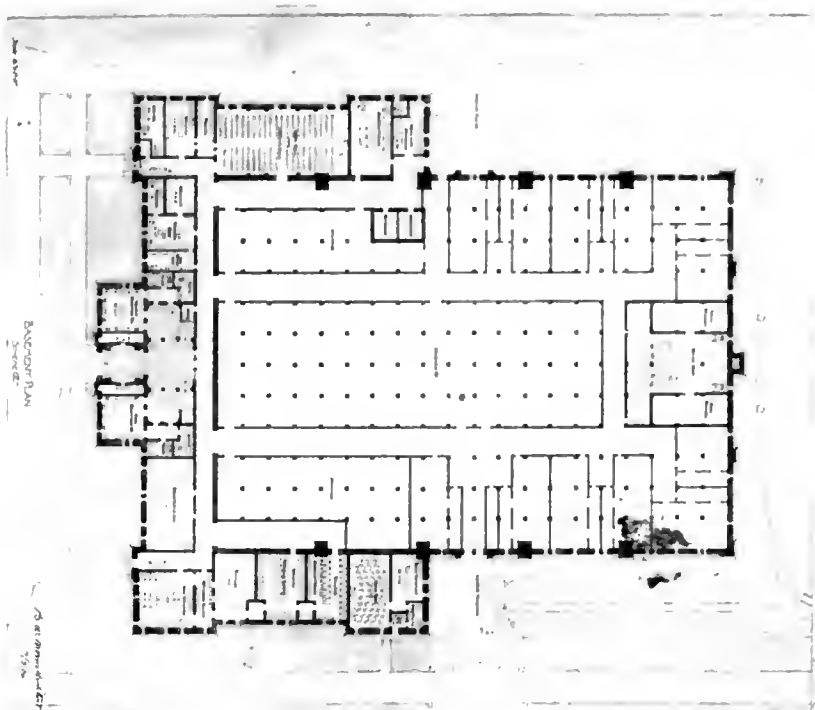


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MCKINLEY NATIONAL MEMORIAL, CANTON, OHIO.

H. VAN BUREN MAGONIGLE, ARCHITECT.

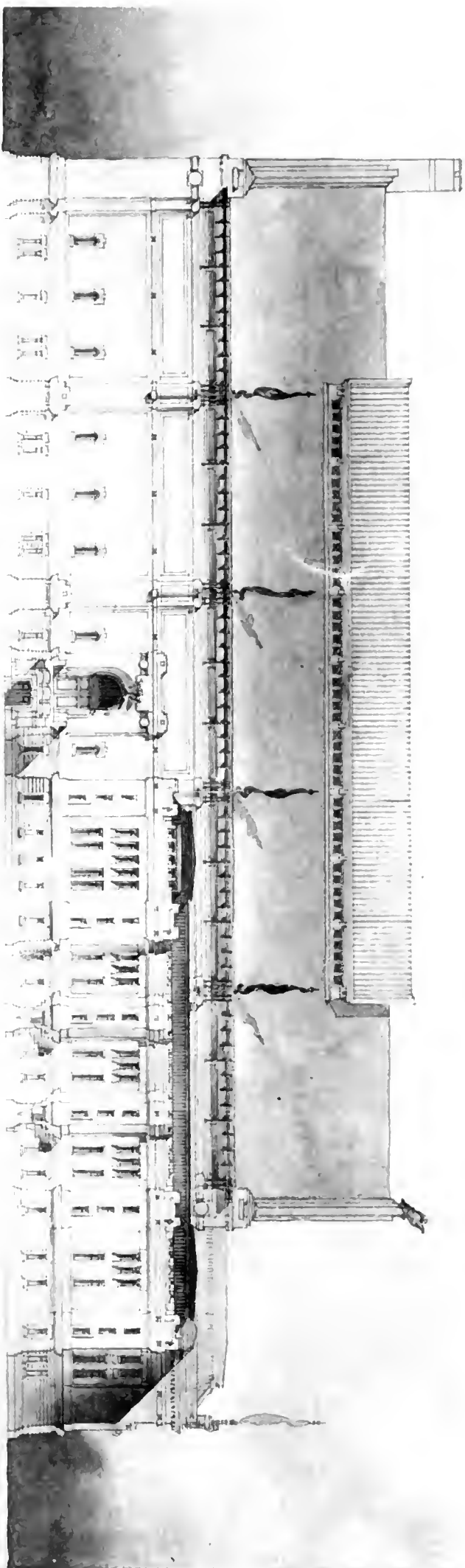




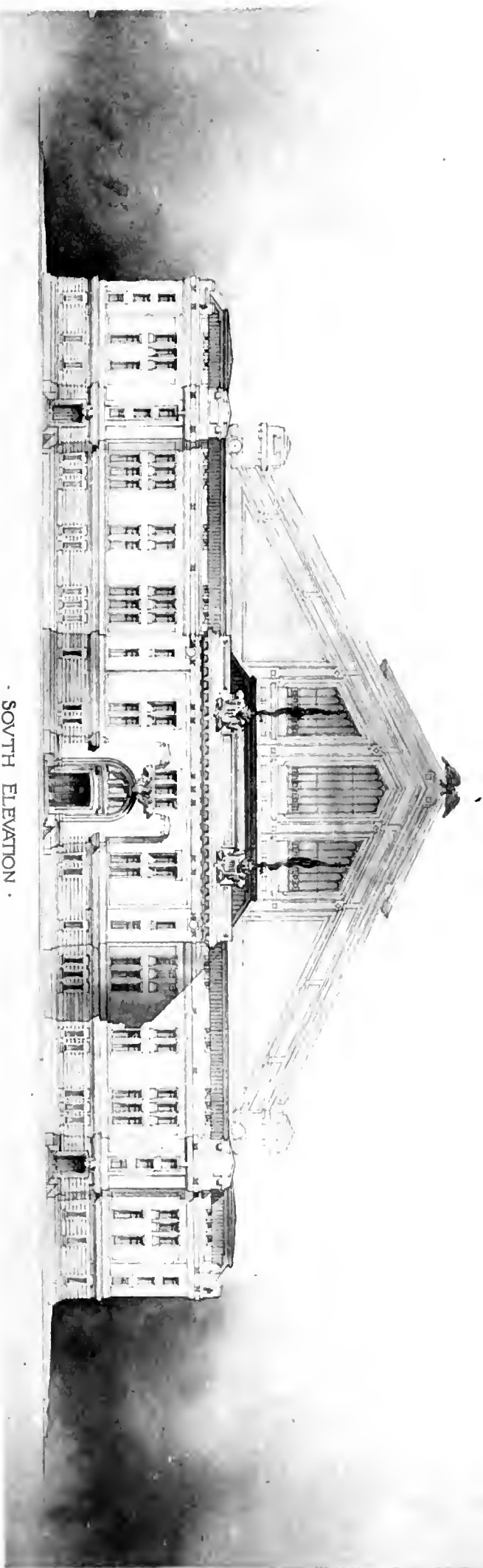
CONNECTICUT STATE ARSENAL AND ARMORY, HARTFORD, CONNECTICUT.

BENJAMIN WISTAR MORRIS, ARCHITECT.





WEST ELEVATION.



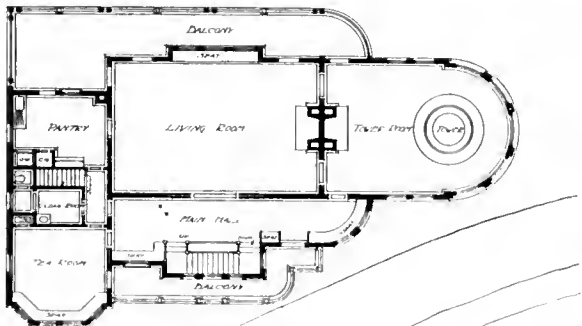
SOUTH ELEVATION.

CONNECTICUT STATE ARSENAL AND ARMORY, HARTFORD, CONNECTICUT.

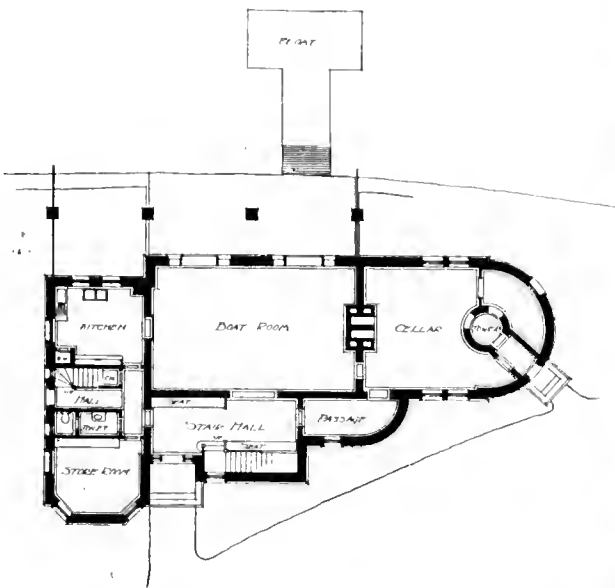
BENJAMIN WISTAR MORRIS, ARCHITECT.







PLAN OF FIRST FLOOR.



THE SEDGELEY CLUB, FAIRMOUNT PARK, PHILADELPHIA, PA.

BROCKIE &amp; HASTINGS, ARCHITECTS.



STORE IN PHILADELPHIA.

PRICE &amp; McLANAHAN, ARCHITECTS.

# The Architectural Review

VOLUME XIII. NUMBER 9

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## PLATES

PLATES LV.—LX.—MCKINLEY MEMORIAL, CANTON, OHIO.—H. VAN BUREN MAGONIGLE, ARCHITECT.

PLATES LXI., LXII.—CONNECTICUT STATE ARSENAL AND ARMORY, HARTFORD, CONN.—BENJAMIN WISTAR MORRIS, ARCHITECT.

THE SPIRIT OF ARCHITECTURE in Paris, in times past, wrote as beautiful messages in stone as have been given to humanity since the decadence of Greece. It builded in the forms of Rome as well as did Rome itself. It inspired the Crusaders to carry the pointed arch of the Arabs home from the wars, and from that arch it created an architecture in which could be expressed all the passions of the human soul. It joined with Italy and produced the Renaissance. And then it slept. And it sleeps to-day, and in its seat sits a false Spirit of Architecture, that is cold and hollow, and untrue, and arrogant, and pitiful, and wholly unlovely. The Eiffel Tower is one of its fruits,—a thing of strength and might, but with no softness in its soul, no grace in its spirit, and no beauty on its face. The Grand Palace is another of its fruits,—and is a fit emblem of brazen self-assertion, of mock gentility, and of the flaunting of vulgar riches in the abashed face of Taste; it is worse than the Trocadero only in that it lays claim to being better. The new Hôtel de Ville de Tours emanated from the false spirit that has usurped this throne in Paris—and it, like the cold and soulless basilica of Montmartre, is so hideous as to be sinful. Archaeologists have grieved because they could find no traces of the private homes of Egypt. If they were as unlovely as the new villas that are springing up, like excrescences, in the suburbs of Paris, fate was kind to hide all trace and memory of them. All this makes one incline to Hugo's belief that books have killed architecture, as they are cheaper and easier mediums through which souls can express their passions. But in times past the Spirit of Architecture in Paris has slumbered through generations only to awaken refreshed and go forward to the accomplishment of truer and more beautiful things: and in time it may cast off the false forms that are created in its name and again build in truth and beauty. For a really rich mankind needs both books and architecture.—From "*The Soul of Paris*" in the *September Atlantic Monthly*.

The writer of this article is evidently in love with the medieval architecture of Paris, to the exclusion of a proper appreciation of modern architecture there, as well as elsewhere. Architects do not feel that architecture has been killed, nor do the people, though a few critics (in particular, Fergusson) have arranged obsequies for the noble art. The fact is that to-day, in the country houses of England, in public buildings in France, in houses, public buildings, churches, and business buildings in this country, we have works of art which are equal in intrinsic beauty and fitness to anything which has been done at any age of the world.

The trouble lies in the failure, on the part of this critic and his like (intelligent gentlemen, all of them), to appreciate the changed, vastly changed, conditions of modern life. We are not a religious people as the Greeks and Romans were, nor as the men of the

Middle Ages. We do not feel the influence of Pan and Bacchus, nor of the saints, upon our architecture. To-day the greater part of the world is frankly devoting itself to bettering its material as well as its spiritual life. We are enlarging commercially. We are bettering (or trying to better) our government, our commerce, and the living conditions of our people, in a material way. And we have everywhere buildings which not only are sensible and practically good, but which in many of our large cities have reached a high degree of architectural excellence.

It is incomprehensible why certain architects, who are gifted with what we may call (without exaggeration) exquisite taste, will do things which yet go against our sense of fitness. We are impelled to bring up this subject by the use of various styles of architecture in different parts of the country.

There is a native style for our eastern coast; all architects of education have long acknowledged that. If they are ignorant, let them take the first train for Portsmouth or Salem, or Mount Vernon or James River. Or if ancestors are dimly stirring in one's blood, there is no anomaly in designing a chalet, or a Dutch or German house. Do not old pictures of New York show us Amsterdam in little? Is not the Georgian work of the South made brilliant by the quick spirit of the French emigré? We are Dutch, we are French, German, English; we are entitled to our birthright.

Not only must we be influenced by the racial artistic style of these ancestors of ours, but we must follow them in fitting our abodes to our environment. And here is where some of our most thoroughly trained house-designers fail—lamentably. We have seen chalets and steep-roofed half-timbered houses in Los Angeles, not more than a few miles from the cloisters of Capistrano, where the red-tiled roofs, the cool corridors, and the courtyard bring relief from the hot sun on the parched earth.

Again, we have seen the red-tiled roofs and stuccoed walls (that belong to our tropics) surmounting the chilly hilltops of New England. A red-tiled roof and a glorious yellow adobe wall belong to the purple mountains, the hot yellow soil, of our South and Southwest, not to the green, elm-shaded spaces of our Atlantic coast. Imagine a snowstorm on a flat-tiled roof! In this very number of THE REVIEW is shown a Chicago house with a cornice which would keep out just what cold, windy Chicago needs most, sunshine. In our short summer, awnings give us all the protection from the glare that we need. For nine months we want all the sun that we can get.

The impractical idealist, who wants "a native American style," is rapidly dying out; but while in architecture we must draw on the best of all the world, as we do in all other things, yet we must use what we take with much discretion and sense of fitness.

If one wishes to read a novel of to-day wherein is depicted the life of an architect, he will turn with considerable pleasure to *The Common Lot*, a book by Robert Herrick. It is keenly interesting to an architect, for it not only includes all the well-known details of the apprenticeship in a Chicago office of a graduate of the Beaux-Arts, but it gives the well-known examples of temptation to do-wrong, petty at first, then increasing in magnitude as opportunity increases, till the climax arrives,—collusion with a thoroughly unscrupulous contractor, and its consequent disaster; in this instance, terrible and final.

*The Common Lot* has plot and character. The plot brings vividly and realistically to the architect a hundred experiences of his professional life. This is remarkably well done: the drudgery of the office, the first opportunity for his own piece of work, and his eager acceptance, the first anxious meeting with his client, the proud showing of his completed work to his friends. Were this all, however, it would be merely "shop," though interesting shop. But character is here, too, which gives excuse to the professional details, and makes a very strong piece of work. The life of the architect of to-day is bound up more and more with the colossal strength and appetite of our cities. He is not a serene artist, sketching dreams in a studio under the greenwood tree. He is a driven, tempted, harassed worker in great, smoky cities. He needs books and lessons of life as well as books and lessons of Greek and Gothic. He will find both in this book, and he will appreciate the greater and broader lesson.



(From "The American Architect.")



The Wester Kerk, Amsterdam, Holland.

(From "The American Architect.")

The Sherman Monument, Washington, D. C.  
Carl Rohl-Smith, Sculptor.

(From "The Builder," London.)

Soldiers' War Memorial, Birmingham.  
Albert Toff, Sculptor.

## Current Periodicals

A Review of the Recent American  
And Foreign Architectural Publications

IN *The American Architect* for July 28 we find, among other things, plan, perspective, and working drawings of the Cathedral of the Sacred Heart, Newark, N. J. There is not a single feature about this building which betrays the fact that the architects did any thinking, or rather we should say "feeling" (one has to think to count a sum of figures). It is the corpse of Gothic, the soul gone centuries ago. In the same number of the magazine is shown the monument to General Sherman at our national capital. This is severe, and fairly satisfactory except for the lonely manikins at the corners. By the way, why have we no such things as the Gattamelata of Donatello and the Colleoni of Verrocchio? The equestrian statues of Washington (with the exception of the Thomas statue) are particularly hopeless. There is no branch of art which is as poor in health as that of equestrian statuary. We give an example of a war memorial in Birmingham, England, taken from *The Builder*. What a huge difference there is between the English or American work and the fiery figures that animate French war memorials. War is fiery, but we apparently do not think so.

*The American Architect* for August 18 is an extremely interesting number. We reprint one of the Dutch churches shown therein. We wish that we had space to print more of these charming things. Especially good is the restoration of the cloisters of St. Martin, Utrecht,

by Cuypers. The six prize designs of The Hague Peace Palace competition are also shown here, with the criticisms of the jury, said criticisms leaving the reader in a wofully befogged state of mind as to "restraint" in architecture. For August 25, we have a public bath in New York, a good piece of brickwork; and a house for Mrs. H. P. King at Pride's Crossing,— John Lavalley, Architect,— a combination of stone and half-timber work where shingles replace the plaster.

*The Western Architect* exhibits a lot of poor stuff, but gives us the newly accepted design for the Wisconsin State Capitol, won in competition by Geo. B. Post & Sons. It recalls the competition in which Cass Gilbert's splendid design was first accepted, then rejected on grounds of expense. Expense was not mentioned in the present competition. In regard to the design, it may be said that the cruciform plan, as shown here, gives small chance of producing a beautiful façade. The Chicago Post-office gives sufficient evidence of this. Any great façade needs undisturbed breadth, or else height.

This breadth of façade is shown well in *The Inland Architect* in the successful competition design for the Chattanooga Railway Station, by Donn Barber. For what is evidently a sketch, without detail, it is very satisfactory, showing the architect's well-known inclination for strong, titanic scale. We might wish that he would lighten up a little in

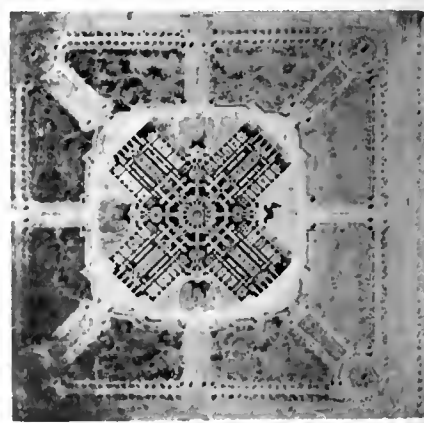
(From "The Western Architect.")

Accepted Design for New Wisconsin State Capitol.  
Geo. B. Post & Sons, Architects.

(From "The Inland Architect.")

Successful Competition Design for Railway Station, Chattanooga, Tenn.  
Donn Barber, Architect.

(From "The Western Architect.")



Ground Floor Plan. New Wisconsin State Capitol.



(From "The Inland Architect.")



House of F. H. Holtz, Detroit.

Albert Kahn, Architect.

(From "The Brickbuilder.")



Fire Department House, Cambridge, Mass.

C. R. Greco, Architect.

(From "Architecture.")

scale, but it is infinitely better than the gingerbread of most railway-stations. In the same magazine is a charming house in brick and plaster, by Albert Kahn, of Detroit. There is also a scholarly piece of classic work, the Northern Trust Company building in Chicago. Though on a corner, the building has the entrance on one street only, adding greatly to the monumental quality. It rests with the bank officers to tell us whether it is more useful than the corner entrance.

Keyser Building, Baltimore.  
Wyatt & Nölting, Architects.

(From "The Brickbuilder.")

House of Richard B. Van der Boijen,  
Architect, Paris.

*Architecture* for August has a good piece of street architecture in the Title Guarantee and Trust Company building, in New York, by Howells & Stokes. The detail is bad, and for exactly this reason: the façade was drawn out at scale, and well proportioned. The rustication is good; the window detail is good. Then at the last unfortunate moment the draftsman's evil genius whispered to him to draw in a little ornament, and in it went. Wyatt & Nölting's Keyser building in Balti-

(From "The Inland Architect.")

Building for Northern Trust Company, Chicago.  
Frost & Granger, Architects.

(From "The Brickbuilder.")

House for A. J. Mason, Chicago.  
Howard Van D. Shaw, Architect.

(From "The Architect," London.)



"Frithcote," Northwood. Garden View. Walter E. Hewitt, Architect.

more is justly given a good representation in this number. The second story is unfortunate, to be sure; and as for the balcony all around the tenth story, just what is it for?

The magazine also has good English work, domestic and public. It is well worth looking through. Other illustrations are the beautiful chapel at Columbia University, already noted, and some superb drawings of the Beaux-Arts Society competition. Is it sacrilege to whisper that this work compares favorably with that of the school itself?

*The Architectural Record* for August has some rare examples of Persian tiles which Mr. LeBoutillier has shown in the article in this month's REVIEW. There is also some good English domestic work, which we must turn to more and more for inspiration in our own houses in the northern part of our country. The churches of Norway are so quaint that we wish they went a step farther.

*The Brickbuilder* is a most interesting number. When brick-work and terra-cotta can give results like Mr. Van der Boijen's house in Paris and Mr. Mason's house in Chicago it is certainly entitled to first rank as building-material. Mr. Van der Boijen's house is an example of something which we might substitute in Boston for the tiresome "Back Bay Colonial." The Mason house is unfortunate in some minor details, one of which is the discontinuance of the corner pilasters at the third floor instead of carrying them to the plate. We also yearn to know how much light gets into the third-story rooms with the Italian cornice. Mr. Greco's fire-department house at Cambridge, Mass., is another piece of superb design in brick and terra-cotta. It is hard to see how the façade could be improved, it is

(From "Architecture.")



Country House at Montclair, N. J. Frank E. Wallis, Architect.

(From "La Construction Moderne.")



Concours du Grand Prix de Rome. Premier Grand Prix. M. Bonnet, Architecte.

(From "La Construction Moderne.")



Milan Exposition. French Pavilion of Decorative Art.

From *The Architect* we reprint an English brick house, and for comparison we show an American solution of the same problem, taken from the pages of *Architecture*. No comment is necessary,

but we recommend the careful study of these two examples for a choice of treatment of brick and wood or stone.

The other English magazines have nothing of interest. From France *La Construction Moderne* sends us the Grand Prix de Rome drawings, of which we reprint the winning design by M. Bonnet. We congratulate M. Bonnet on his work. "Courage" is written over all the Grand Prix designs, and over this especially. *La Construction Moderne* also gives us a view of a French bit of the Milan Exposition. It is extremely effective as a bit of exposition architecture, which is architecture on the stage, and must be brilliant even though ephemeral. We forgive the make-up if the result is telling.

(From "The Builder," London.)



New City Hall, Belfast. Alfred Brumwell Thomas, Architect.

# The Architectural Review

Volume XIII

October, 1906

Number 10

## The Mercedes Hotel, Paris

By George B. Ford

AMERICANS visiting Paris know how different the French hotels are from those to which we are accustomed at home; how hard it is to find many of the comforts that for us have become almost necessities. We soon become used either to going out to a public bath or to having a tub brought to our rooms; inwardly, however, we sigh for our elaborate systems of signals, electric lights, elevators, telephones, pneumatic tubes, private baths and many other necessary conveniences.

A few years ago certain capitalists concluded that there ought to be in Paris a hotel where those who cared to pay for them could find such comforts as they were accustomed to in America. The Hotel Mercedes, finished at the end of 1905, was the result, and, while it does not compare with some of our best city hotels in conveniences, it is still quite a step in advance over most previous hotels on the continent.

The situation is happy, just back from the great circle of the Arch de l'Étoile at the point where the grandest thoroughfare of Paris, the Champs Élysées, touches the edge of the best residential district in Paris. It is most light and airy, as there are streets on three sides. The entrance and long façade are on the rue Presbourg, facing the arch to the northeast, while the avenue Kleber and the rue Lauriston, radiating from the arch, flank the hotel on either side.

It was designed by M. George Chedanne, who was also the architect of the Élysée Palace Hotel on the Champs Élysées.

In character the hotel is quite different not only from his previous hotel but from any other hotel in France. The fact of having a problem to solve different from any previous problem in Paris — i.e., a hotel

for Americans plus its connection with the Mercedes Automobile Company — made it seem imperative to the architect to treat the problem in a manner expressive of the modernness of the requirements. The details of this treatment we will examine after we have studied the plan.

The plan is quite ingeniously arranged for the site so as to give the maximum convenience and effect in the minimum space. All the rooms except some for servants face on one of the streets, thus

giving plenty of light and air everywhere. Even the bathrooms have, almost without exception, large windows facing on the street. Owing to the character of the neighborhood and the high valuation of the land, the hotel necessarily takes the character of a richly appointed residential hotel where quantity is everywhere sacrificed to quality. This results in suites of large rooms where through an antechamber one gains immediate access to a salon, a chamber or two, and a bath.

There are five principal chamber floors, varying in height from 12' 6" down to 11' 7" from floor to floor. Above these there is a servants' floor, 9' 11" high, in the Mansard roof. On a typical chamber floor there are two large salons and eleven chambers, of which latter several can be converted into salons. These chambers average about 20' 0" deep, the smallest being 13' 3" wide. In addition to these there are six large bathrooms, each with a large window giving on the street. These latter rooms run from 9' 0" to 11' 0" wide. In almost every case the water-closets are separate from the bathroom.

The rooms in each floor lead off of a central corridor 5' 3" wide running with the length of the building. Two sets of stairs and an



Hotel Mercedes. Corner of Rue de Presbourg  
and Rue Lauriston.  
M. George Chedanne, Architect.



elevator on either side of the court give access from the main floor.

All the service, stairs, elevator, dumb-waiters, linen and laundry closets, and one servant's bedroom are grouped about three courts to the rear of the corridor, out of the way of guests.

The rooms are all quite agreeably pleasant in their decoration. They are finished in wood painted a pearl-gray white with panels papered or of plaster of a slightly darker tone. A good marble fireplace, with a mirror above, and large French windows with exterior wrought-iron rails complete the finish of the rooms. The finishing is tasteful and homelike. A warm carpet covers the center of a hardwood floor. The furniture is of bird's-eye maple or some other light wood, and the fixtures are of brass. Easy-chairs, tables, shade lamps, and cheerful hangings all contribute to make the rooms most cheerful and attractive. The bathrooms are almost unique for a continental hotel in quantity, size, lightness, and appointment. They are in a pure cream white throughout, except for the metal work, a white glazed tiling running high up on the wall. The halls and corridors are similar to the chambers in woodwork, with a deep red carpet for warmth. They are lighted from the inner courts. The stair-rail is worthy of notice for its Art Nouveau iron-work. The service portion is all finished in light wood and oil-painted plaster.

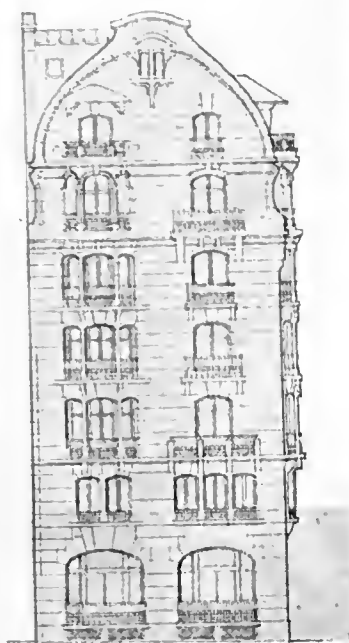
The top floor is divided into a number of small rooms for the servants of the guests and for some of the regular servants of the hotel. The rooms of the maids and of the valets are in each case connected by call tubes or bells directly with the suite to which they belong.

The ground floor is

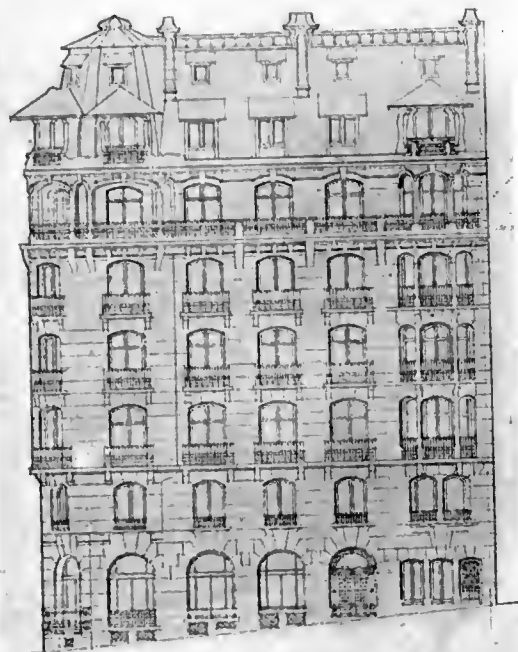
particularly pleasing in its arrangement. Coming from the Place de l'Étoile we pass under a light and graceful marquise into a stone vestibule, 13' 3" wide, where we ascend several steps to the level of the main floor. The inner door gives direct access to the central

elliptical lobby, 25' 0" long. From here, or from the corridors, 10' 0" wide, which lead off from either end, we can enter every room on the ground floor. On the side of the lobby opposite the entrance is a charming little winter garden gay with many plants, a delightful nook in which to wait for a friend or to take a cup of tea. To one side is the clerk's desk, with the offices, telephones, etc., behind. To the left the corridor leads to the main stair, of stone with a wrought-iron rail, and to the elevator. To the right of the winter garden all the space is given up to the service: serving-rooms and service stairs to the kitchens, main service stairs and elevator, and lifts, with a special service entrance to the rue Lauriston against the party wall.

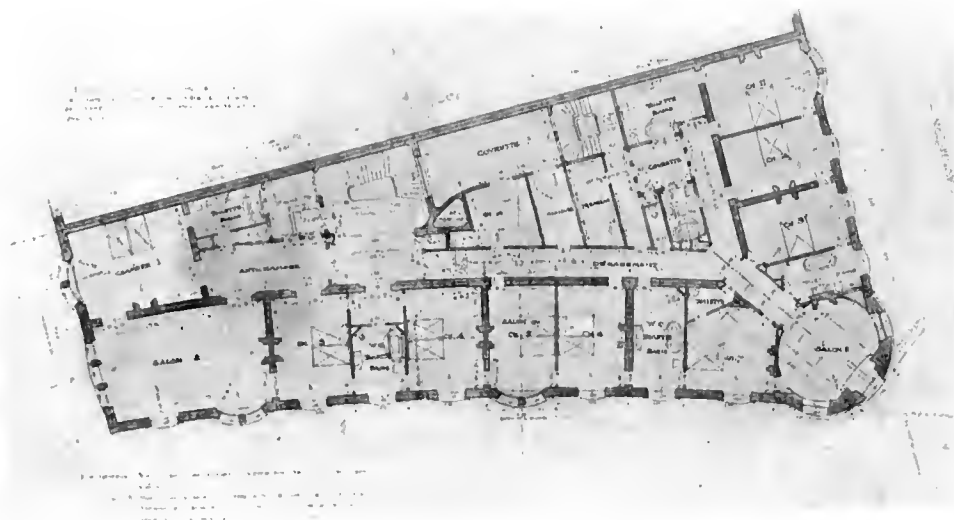
All the space on the three sides next to the three streets is devoted to general rooms for the guests. These rooms are about 14' 10" high from floor to floor and about 20' 0" deep. To the left on entering from the vestibule we find the salon, or reception-room. Beyond this, on the corner, is the main dining-room, back of which is a smaller dining-room facing on the avenue Kleber. These rooms, as well as the lobby and corridors, are all in a pearl-gray white woodwork, with panels of plaster or stuff of the same color, but a little deeper in tone. The woodwork is treated in a very simple and delicate Art Nouveau modification of Louis XVI., with furniture and furnishings all similar



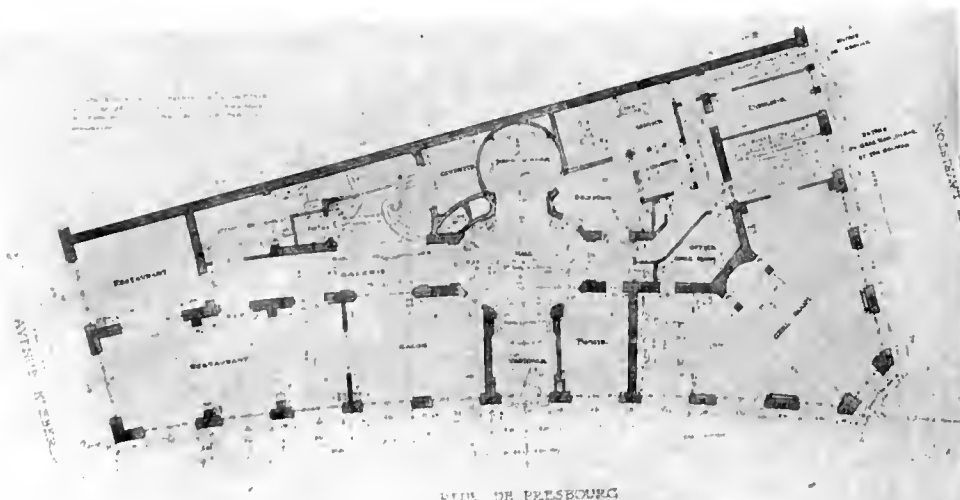
Elevation.  
Avenue Kleber



Elevation.  
Rue Lauriston.



Plan of Typical Floor.



Plan of Street Floor.

in character, designed with special view to cheerfulness of effect. The soft, warm red carpets add considerably to the homelikeness. The salon, which is about 27' 0" long, opens with large folding doors into the main dining-room, which is nearly 46' 0" long. The small dining-room, which opens again by folding doors out of the main dining-room, is 24' 0" long. In the two latter rooms a very happy and strikingly successful color-scheme has been evolved out of the use of cerise and gray white.

Directly to the right of the vestibule, opening off of the lobby, is a smoking-room, 14' 0" wide. This is surrounded by an oak dado in Art Nouveau paneling. It is stained only a very little darker than its natural color, which harmonizes well with the light russet-brown tone of the wall above. The ceiling is quite worthy of study, in its ribbed Art Nouveau design. The furniture, carpets, and hangings are all in keeping, giving a very cosy effect on entering.

On the corner beyond is the largest room of the ground floor, known as the Grill Room. The woodwork is in a very light ash with a wax finish. The enclosed plaster panels are of a gray violet tone, with occasional spots of ornament. The hangings about the windows are of a light gray olive-green color, which, with the warm carpet and the light furniture of the same finish as the woodwork, tend to make a most attractive interior. A special feature in the room is the grill, on the side toward the smoking-room,



Restaurant on Street Floor.

and its enclosing screen of Art Nouveau glass. This room has its own special serving-room with stairs to the kitchens below. Just beyond the Grill Room there is a special entrance from the rue Lauriston, allowing direct access to the Grill Room or down to the bar and the billiard-room underneath, without passing through the main lobby. Beyond this vestibule there is a small room for the direction; and finally, against the party wall, comes the service entrance.

On the basement floor there are only two rooms devoted to the public, the bar and the billiard-room. These are entered directly from the street by the stair above mentioned or by a corridor from the main part of the hotel. They are lighted by large windows in areas. All about the rooms runs a high ash dado, the panels of which are in bird's-eye maple especially chosen for its grain. Above the dado the walls and ceiling are of a straw-yellow stuff. The bar itself is a beautiful example of Art Nouveau paneling.

The rest of the basement is devoted to the kitchens, store-rooms, sculleries, silver-room, glass-room, bread-room, heating and ventilating, and servants' dining-room. The kitchens are very bright and well ventilated, lighted partly from outside windows and partly by skylights. Every part of the kitchens is fitted with the most modern appliances and with a liberal use of white glazed tile. The heating system is direct-indirect through wall registers.

We have seen before how the newness of the problem called



Roof Turrets.



Second-story Windows.



forth a freshness and originality of treatment on the part of the architect. Let us see how this affects the façades. The material used is a cream-white limestone of very fine texture, relieved, on the ground floor, by the metal and glass marquise over the main door and by the metal mullions and rails of the large elliptical headed windows. The upper floors are likewise relieved by many iron grilles and rails. The mass of the façades is nearly determined by the arrangement of the interior, the larger salons and chambers calling for good light and outlook, which results in the swelling bays. The top has to slope back in compliance with the building laws, and this determines the Mansard roof. Starting at a point 66' 0" above the curb, the walls and roof cannot project beyond the

arc of a circle whose center is back horizontally 33' 0" behind this point. Balconies must come within a concentric circle whose radius is 37' 0", and roofs of dormers must come within a concentric circle whose radius is 41' 0". These laws are responsible for the striking uniformity of a Paris street.

The detail is all exquisitely simple and straightforward. It is very graceful in its lines, and full of freedom. It is in every case limited to lines or points of especial constructional interest and well proportioned to its distance from the eye.

Near the ground in the arches which come under the five main bays are key blocks representing typical automobilists' heads and headrests. They are by Boutry, Gasq, and Sicard. The heads of the door and window openings are all segmental or flat elliptical in form with deep reveals and no ornament. They depend for their effect largely on their proportion and the grace of the iron balcony rails. The total

effect is unquestionably bright and cheerful, yet at the same time full of dignity and refinement. The façade expresses the plan and is in every way quite reasonable. If it were not for the playfulness of the balconies and loggias in the upper part, the façade might be a little monotonous. As it is it seems quite full of variety. There

is a fascinating play of light and shade over the surface, especially in the contrast of the soft modulation of shade over the sweeping bays, with the strong accents under the loggias. It is quite a radical departure, as can be seen from the photographs, from any previous building in Paris, and as such has a great deal of individuality. Whether one likes the building as it stands or not is largely a matter of personal taste; but, admitting the desirability of

searching along new lines, it is in some ways one of the best results so far achieved.

A word in passing as to how the building was studied. M. Chedanne believes in studying everything possible in the third dimension. For that purpose he has several large rooms given over exclusively to models and maquettes, in clay or wax, of façades, interiors, and details of each building on which he is working. These are made at a convenient scale so that the details can be transferred directly to the drawings. When he wishes to study color he has a cast made in plaster on which he can apply opaque colors. The general drawings from which the hotel was built were left in pencil or in fine ink lines on ordinary tracing-paper at a scale nearly corresponding to our eighth scale. The details are often taken from the models or roughly drawn out on the stones in place, for in France all the exterior carving is done after the stones are laid. The result of this care is apparent in the finished work.



Façade on Avenue Kleber.



Restaurant Window. Auto Corbel.



Main Entrance, Rue de Presbourg.

# Fairford Church and Its Windows

Marion G. Meteyard

**F**AIRFORD, as its name implies, is a fair town by a river, the Coln, a stream famous for its trout-fishing, which draws more visitors than even its beautiful fifteenth-century church.

Something of romance and mystery has long hung about the place. Brictric, its last Saxon lord, did not return the affection which he had unwittingly inspired in Matilda of Flanders, and when by her marriage with William the Conqueror she became Queen of England, she hastened, in revenge, to accomplish his ruin. His fair domain came into her hands, and afterwards into those of various Norman nobles in succession till it reverted to the crown, and towards the end of the fifteenth century John Tame, a London wool merchant, bought the estate of Henry VII. and became lord of the manor, owner and patron of its old Norman church. Shortly after this purchase a ship from the Netherlands bound for Spain or Italy, so runs the story generally believed in Fairford, was captured on the high seas by one of John Tame's ships. Part of its cargo consisted of painted windows, perhaps ordered by Queen Isabella of Castile for one of the many Spanish churches which she delighted to adorn. Tame resolved to consecrate the glass thus acquired by placing it in the church of his new home at Fairford. But glass and church must harmonize with one another, and as the old building was doubtless much dilapidated, he pulled it down, with the exception of some of its pillars, rebuilding it in the Perpendicular style, then at its height, "with a grand simplicity and good taste," a fitting shrine for his new treasures.

Though the church was rededicated in 1493, the work was not entirely finished in 1500, when John Tame died, but was carried on by his heir, Sir Edward Tame, and in it both men, with their wives, are buried.

Here still remains this splendid collection of twenty-eight figure and subject windows, as a series almost if not quite unrivaled in England. In the seventeenth century the glass was taken out and buried, as in many other places, to save it from destruction by the iconoclasts of that time. It suffered from a hail-storm in the eighteenth, but more from nineteenth-century restorers.

In modern times there has been much controversy about the origin of the windows. Mr. Westlake and many other authorities saw reason for believing that they were made in England, and that the captured ship, if it ever existed, contained only plain glass. There was, indeed, in the time of Henry VII., a law for the protection of English glaziers

forbidding any but plain glass to be brought into England. This law seems, however, not to have been strictly enforced, and would hardly have been applied in the case of a captured ship. Moreover, church and windows certainly harmonize, and it seemed hardly credible to these latter-day sceptics that the church should have been fitted to the windows, rather than the reverse. But they did not take into consideration that to the boundless energy of those spacious times nothing was impossible.

When the painter's signature — *X. D.* — was discovered on the sword of the Amalekite in the southwest window it was supposed to be that of Albert Dürer, and the advocates of a foreign origin, though German instead of Flemish, triumphed. But it was pointed out that Dürer always formed his A with a straight bar across, and at the time when records show that the windows were put in Dürer was a mere youth traveling in Italy, and in spite of his precocity could hardly have finished so large a work. So the question remained unsettled.

The Fairford windows are properly said to form a series, since they are not put in at haphazard, with subjects quite unrelated to each other, as is the modern custom, now happily passing away. Their subjects, on the contrary, form part of a carefully considered and connected scheme, according to medieval custom, when the whole plan of salvation was placed pictorially before the eyes of people, few of whom could read. The main features were usually similar, but there was room for much variety in detail, and many of the details in the Fairford windows are unique.

The great west window is considered the finest and most imposing of all, but it has also suffered most, especially in the upper part, from very unsatisfactory restoration. Many of the figures are modern, but copy the old as far as possible. The subject is the General Judgment, usually placed at the west end to attract the attention of the departing worshippers, and leave a serious impression on their minds. In the upper part, seated on a rainbow, is Our Lord in Glory. Round Him in circles are seraphim on their usual ruby background. Beyond are apostles, martyrs, and confessors, blue cherubim, and in the outer row angels carrying the instruments of the Passion. Below are the judged, whose souls St. Michael weighs, while frightful demons struggle for their possession. (The illustration, while too small to show details, will give an idea of the general arrangement.) This window forms the cen-



Fairford Church from the River Coln.



West Window. Our Lord in Glory seated on a Rainbow.  
Below are St. Michael (weighing Souls) and Beelzebub.  
This Window is much restored.

ter of a triptych. Those on each side contain types or single judgments. On the south side is David's judgment on the Amalekite, or the Judgment of Justice; on the north that of Solomon, or the Judgment of Truth.

The great east window, also somewhat injured, has two rows of five lancets each. The upper part contains, as is usual at this end of the church, a crucifixion. In the center panel both Caiaphas and Longinus, the soldier who afterwards became a saint, pierce the Savior's side with a lance. In the lancets to the right and left are the two thieves; beyond them, Pilate and other spectators on horseback. The lower part represents scenes of the Passion, while in the tracery at the top are angels bearing its emblems.

In the window south of this are shown the Taking Down from the Cross, the Burial, and the Descent into Hell. In the upper part is a head of Satan, thus described in a little pamphlet called, "The late old Clerk's Humorous Description of the Fairford Windows": "That 's Beelzebub looking through the fiery grate — ther 'e is behind the bars — you zee all the bars 'peers to be wite-ot, and part not to 'ave come to the wite- 'eat yet, you zee that 's considered, the zhading o' that, be'ond heverythin? zir."

In the windows of the north aisle stand the greater prophets with their prophecies on their halos. In one are the four evangelists. In the Lady Chapel to the north of the chancel are scenes in the life of Our Lady, and in the window next it types relating to her: Eve's Temptation, the Burning Bush, Gideon's Fleece, the Queen of Sheba.

Above them the four clerestory windows show twelve persecutors of the Church with attendant demons in the tracery. In one are Annas, Judas, and Caiaphas, with faces of an ignoble type, in the act of driving a bargain. In another the three figures each carry drawn swords; on the sword point of the central figure is the head of a mitred bishop; the next figure holds by its hair the head of a female saint.

In the four windows of the south aisle, a place usually devoted to New Testament characters, are grouped the twelve apostles. From the early days of the Church it has been supposed that each apostle gave one sentence to form the creed, and hence on the halo of each his sentence is inscribed. The four Latin fathers of the Church on this side correspond with the Evangelists on the other. In the chapel of the Blessed Sacrament on this side are subjects relating to it, among

them the Transfiguration, where the Host, with the letters I. H. S., is represented on the breast of Our Lord.

In the south clerestory windows twelve founders or preservers of the church and martyrs face the twelve persecutors on the north side. Instead of demons, angels attend them. In one is a pope between two cardinals, all carrying croziers.

While the coloring in these windows is far from rivaling in depth and richness of effect that of thirteenth-century glass, yet it has a beauty of its own. "It is," says J. D. C. Parker, "solemn and calm — very far from glaring; and it is remarkable that the glass impedes the light so little that a book may be read in any part of the church, which is seldom the case with modern painted glass." This is due, of course, to the fact that they are comparatively free from the thick enamel paint which destroyed the transparency of later windows.

These windows are classed among the finest productions of the art of the Renaissance by all authors who mention them. Van Dyck declared that they equaled the work of the great painters of his time. Dr. Joyce's sumptuous folio on the subject reproduces them in color, and tells in an interesting manner

their history, or story rather, with that of the church. The present (1906) vicar, Rev. F. R. Carbonnell, has published a pamphlet on the subject, now unfortunately out of print. Under his careful supervision some of the windows have been re-leaded, and some

earlier misplacements corrected. I am told that he also sheds new light on their origin. An excellent guide-book to Fairford and its neighborhood is that of Henry W. Taunt, F. R. G. S., Oxford. He describes the windows, gives a plan of their position, and has also photographed them.

But it is with the venerated name of Keble that the region is most intimately connected in modern times. In fact, Fairford and the villages near it are known by the name of Kebleland. The Kebles were lords of the manor in one or more of these villages for several centuries.

John Keble, hymnologist, was born at Fairford, where for fifty years his father was vicar. When the son became rector of Hursley he had the Fairford windows reproduced there.

He sang repeatedly of Fairford's "old gray tower," and composed in the rectory garden, Fairford, his popular Evening Hymn:

"Sun of my soul, Thou Savior dear,  
It is not night if Thou be near."



Detail of upper part of restored West Window. Circle of Apostles.



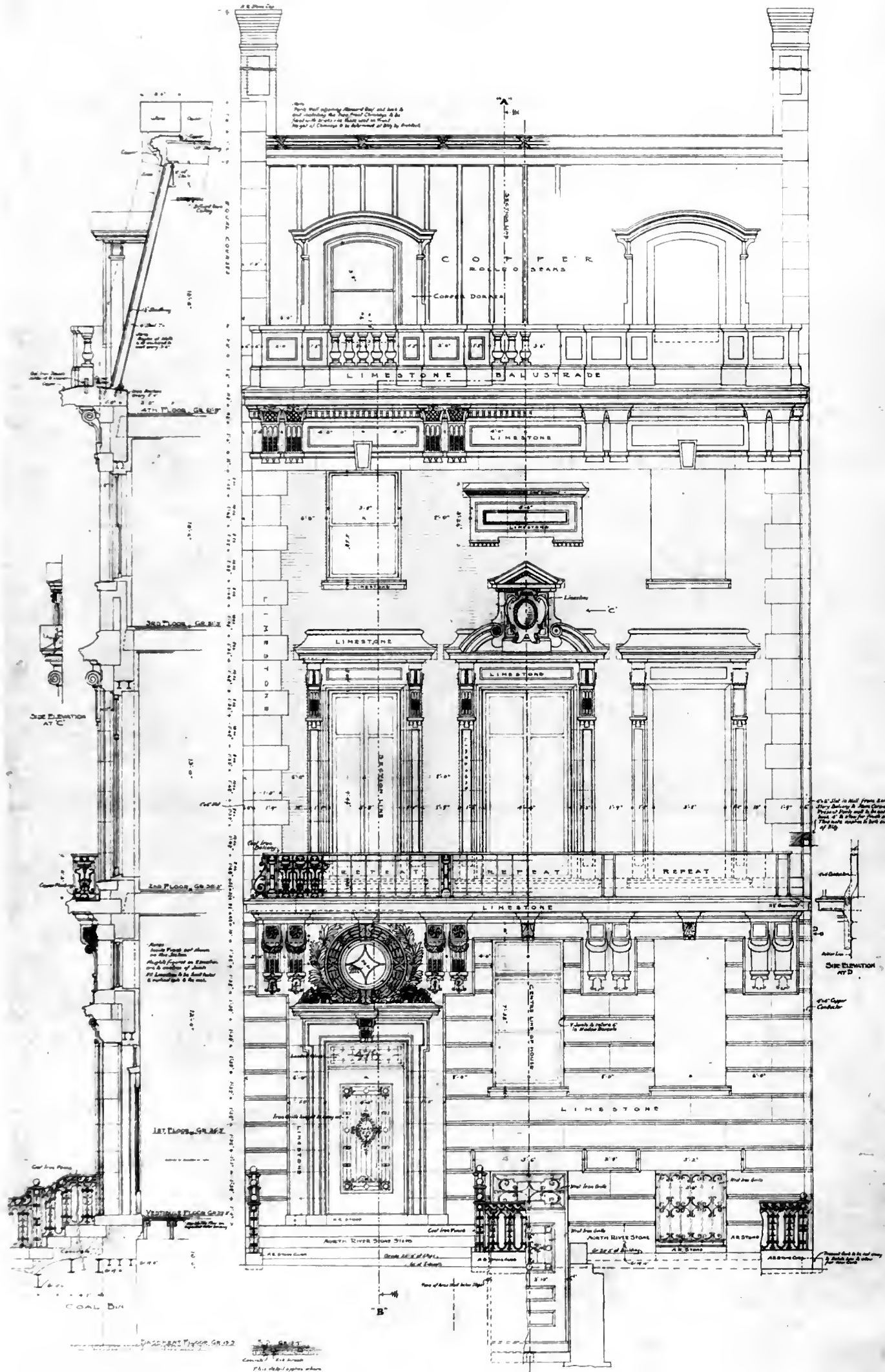
Detail of lower part of restored West Window. Beelzebub behind the Bars.



Fairford Church from the Churchyard.







HOUSE ON COMMONWEALTH AVENUE, BOSTON, MASS.

KILHAM & HOPKINS, ARCHITECTS.



15. 8. 3.

JUNE 6. 1904

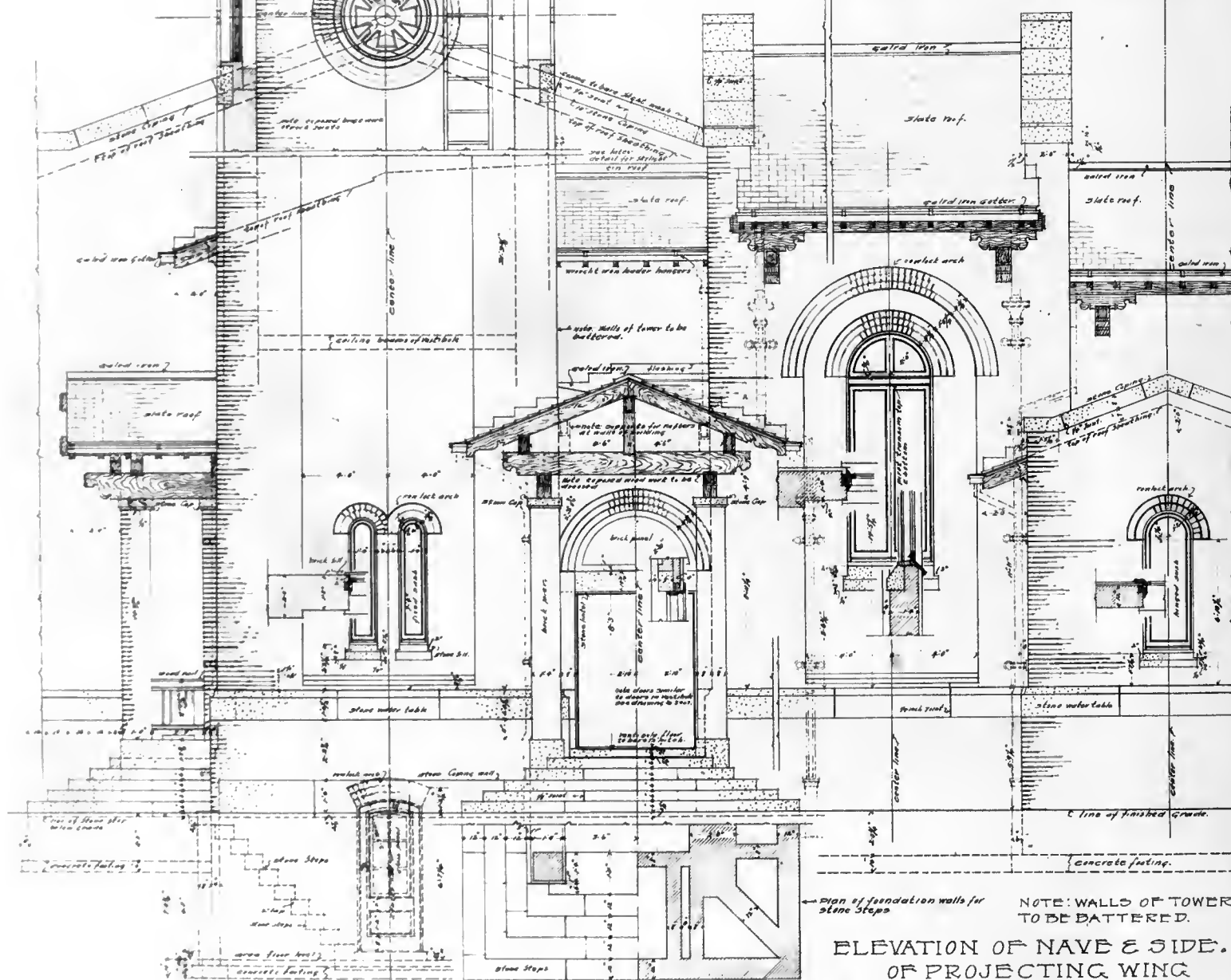
244 FIFTH AVE NYC NY.

2 INCH = 1 FOOT.

JUNE 6, 1904

stone coping  
flashing  
sheathing to be stripped.  
6" x 8" p.p.  
10" x 12" p.p.  
10" x 12" p.p.  
10" x 12" p.p.  
wood bracket  
plaster wall.  
roof sheathing  
8" x 12" boards  
8" x 12" boards  
7" x 12" p.p.  
1" x 12" p.p.  
NOTE: see sketch  
Scale drawing as  
shown for finish's work

ELEVATION & SECTION OF TRUSS.



ELEVATION OF NAVE & SIDE.  
OF PROJECTING WING

Note: brick laid  $2\frac{3}{4}"$  on centers  
with  $\frac{1}{4}"$  joint

134C

The meeting was held at the residence of Mr. J. H. Smith, who presided over the gathering. The following persons were present: Mr. J. H. Smith, Mr. W. B. Smith, Mr. C. L. Smith, Mr. D. E. Smith, Mr. F. G. Smith, Mr. H. I. Smith, Mr. K. J. Smith, Mr. L. M. Smith, Mr. N. O. Smith, Mr. P. Q. Smith, Mr. R. S. Smith, Mr. T. U. Smith, Mr. V. W. Smith, Mr. X. Y. Smith, Mr. Z. A. Smith, Mr. B. C. Smith, Mr. D. F. Smith, Mr. G. H. Smith, Mr. I. J. Smith, Mr. K. L. Smith, Mr. M. N. Smith, Mr. O. P. Smith, Mr. Q. R. Smith, Mr. S. T. Smith, Mr. U. V. Smith, Mr. W. X. Smith, Mr. Y. Z. Smith, Mr. A. B. Smith, Mr. C. D. Smith, Mr. E. F. Smith, Mr. G. H. Smith, Mr. I. J. Smith, Mr. K. L. Smith, Mr. M. N. Smith, Mr. O. P. Smith, Mr. Q. R. Smith, Mr. S. T. Smith, Mr. U. V. Smith, Mr. W. X. Smith, Mr. Y. Z. Smith.

DRAWING NO2908

JUNE 6 1904.



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THE CHAPELS.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.

J. H. FREEDLANDER, ARCHT.





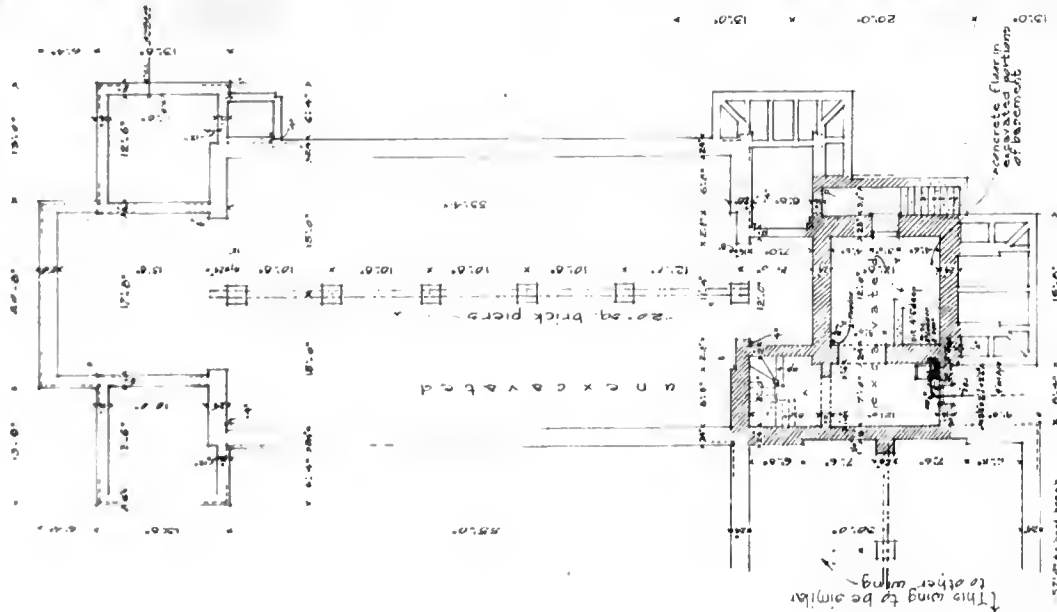
THE ARCHITECTURAL REVIEW.

# CHAPEL

N.H.D.V.S. JOHNSON CITY, TENN.

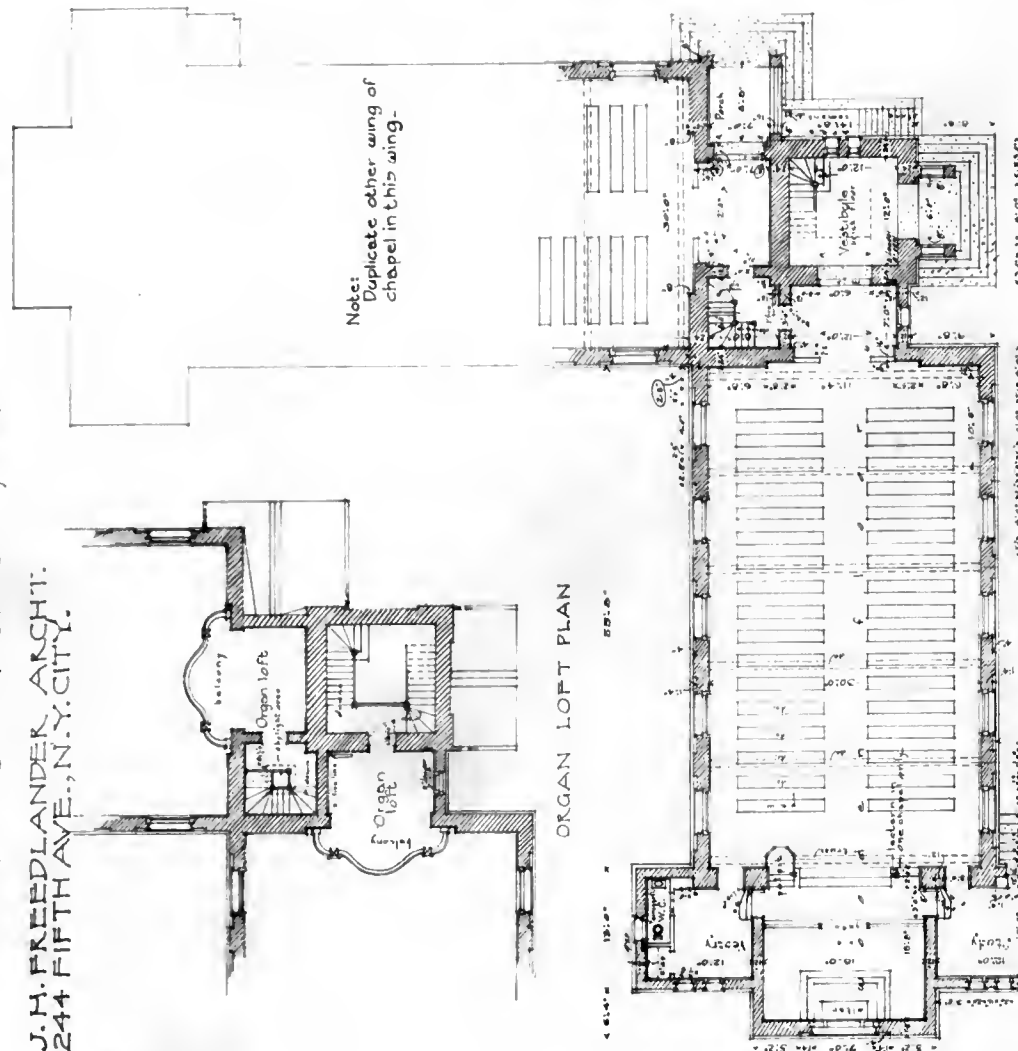
J.H. FREEDLANDER ARCHT.  
244 FIFTH AVE., N.Y. CITY.

DRAWING NO.: 2000-  
SCALE: 1/8" = 1'-0"  
MAY 4<sup>th</sup> 1904.

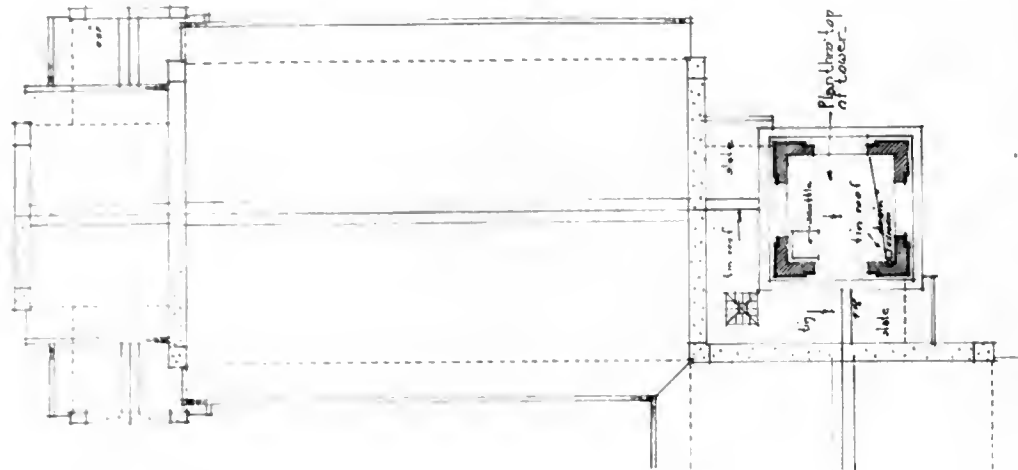


Note:  
Walls around excavated portions  
of basement are cross hatched.

FOUNDATION PLAN

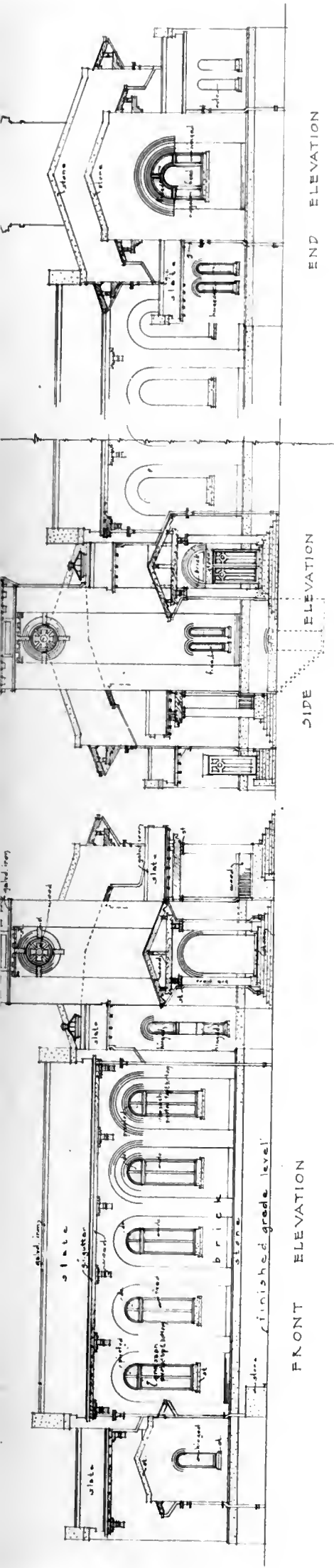


MAIN FLOOR PLAN



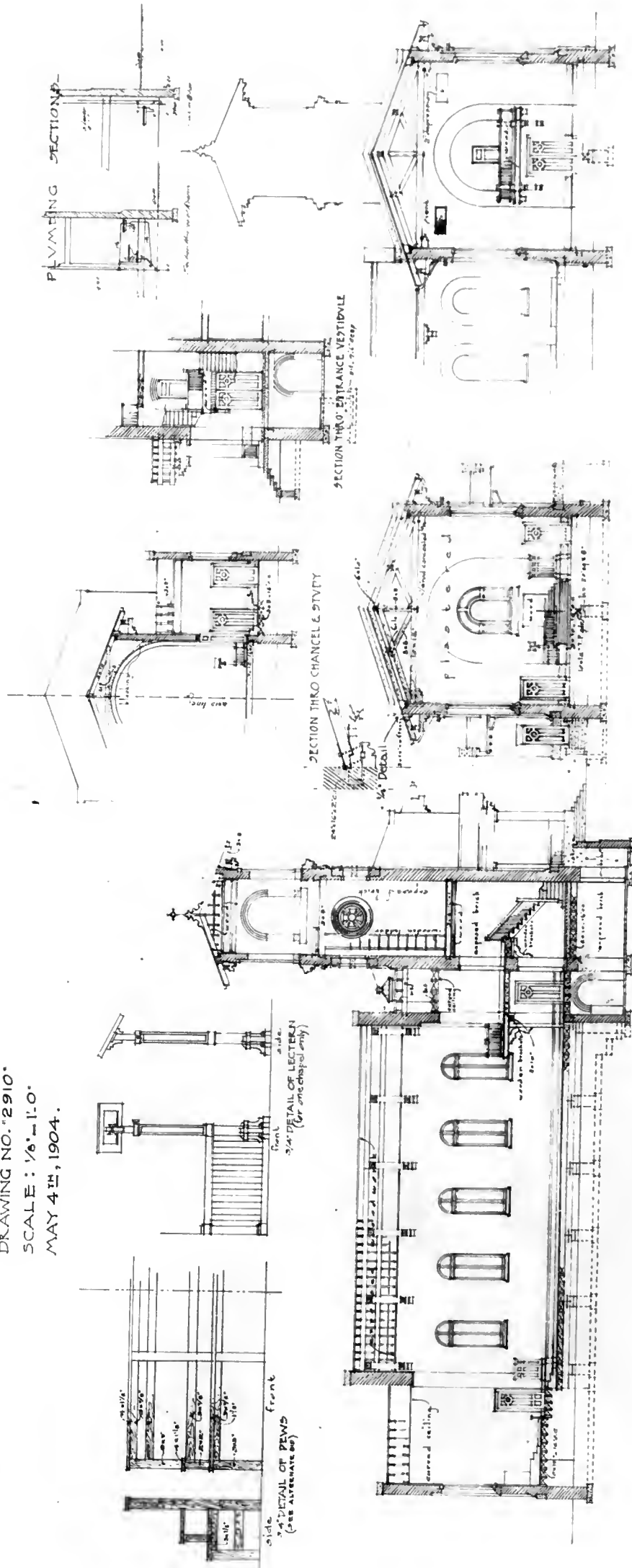
ROOF PLAN

Note:  
Duplicate other wing of  
chapel in this wing.



FRONT, SIDE AND END ELEVATIONS.

DRAWING NO. 2910  
SCALE: 1/8"=1'-0"  
MAY 4<sup>TH</sup>, 1904.



LONGITUDINAL SECTION

SECTION LOOKING TOWARD ALTAR

SECTION LOOKING TOWARD ORGAN LOFT

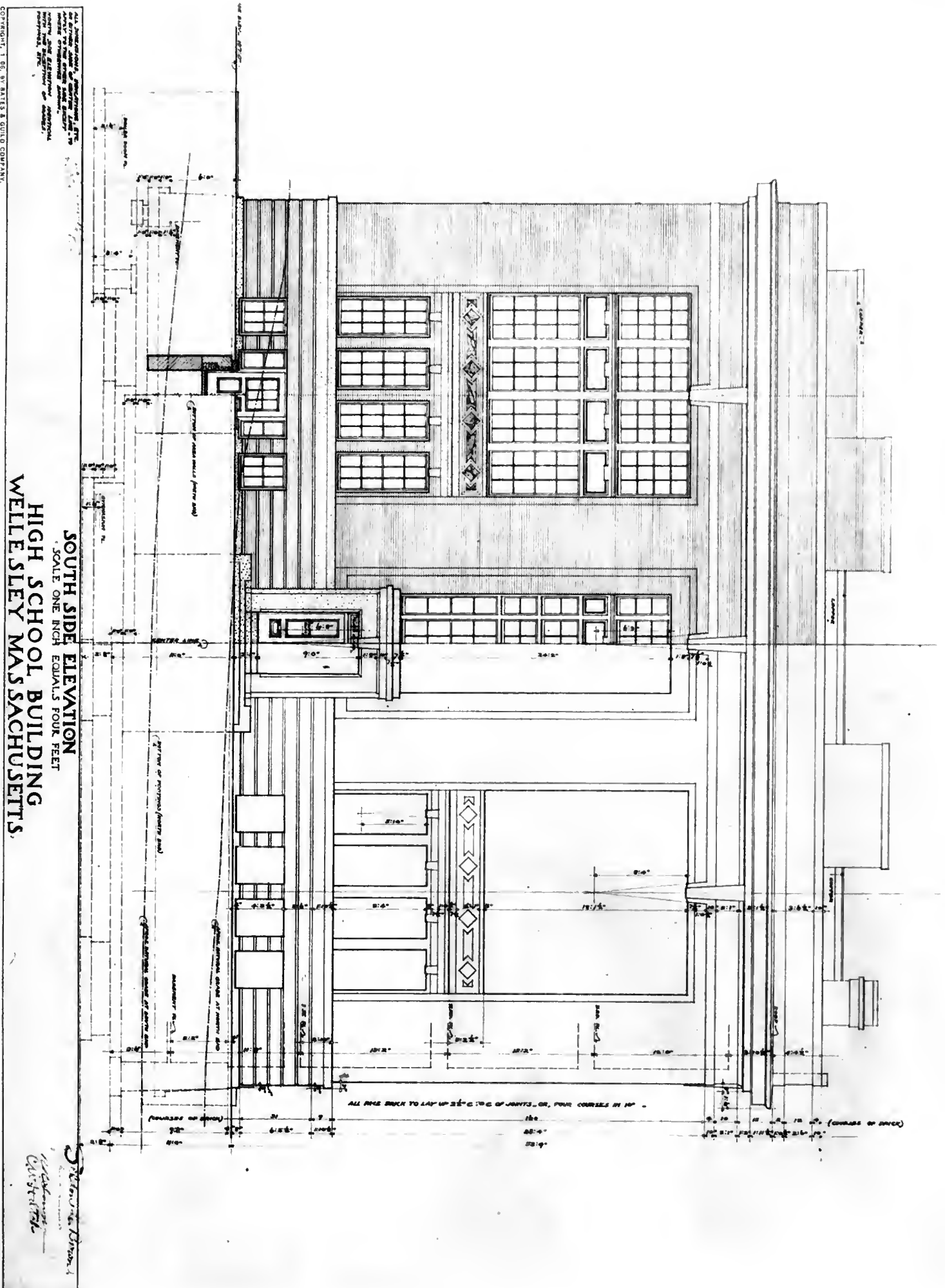
SECTIONS AND DETAILS.

THE CHAPELS.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.

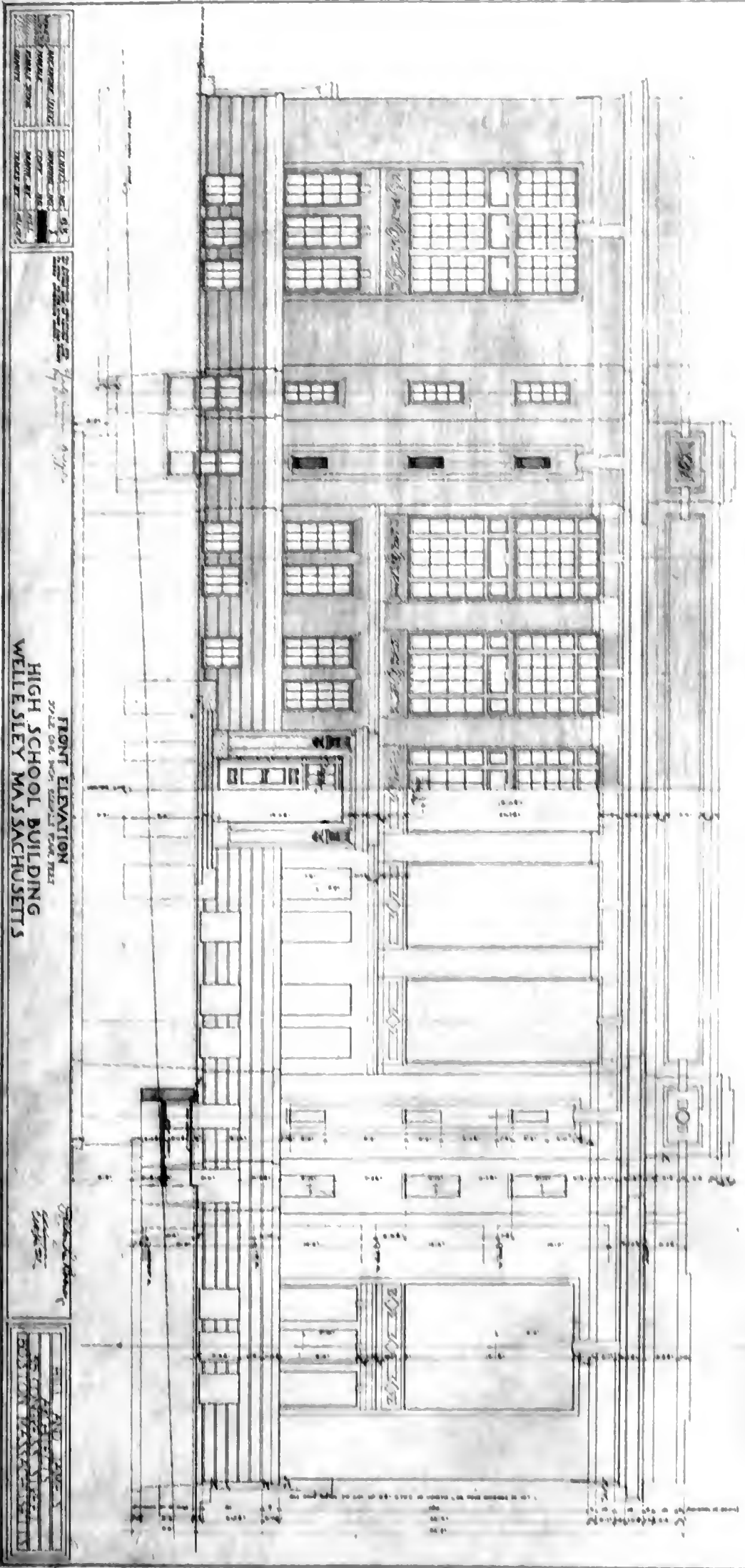
J. H. FREEDLANDER, ARCHITECT.











ARCHITECT	ENGINEER
WELLESLEY COLLEGE	WELLESLEY COLLEGE
WELLESLEY, MASS.	WELLESLEY, MASS.
1901	1901

FRONT ELEVATION  
SCALE ONE INCH EQUALS FIVE FEET  
BY J. B. BROWN

FRONT ELEVATION  
HIGH SCHOOL BUILDING  
WELLESLEY MASSACHUSETTS

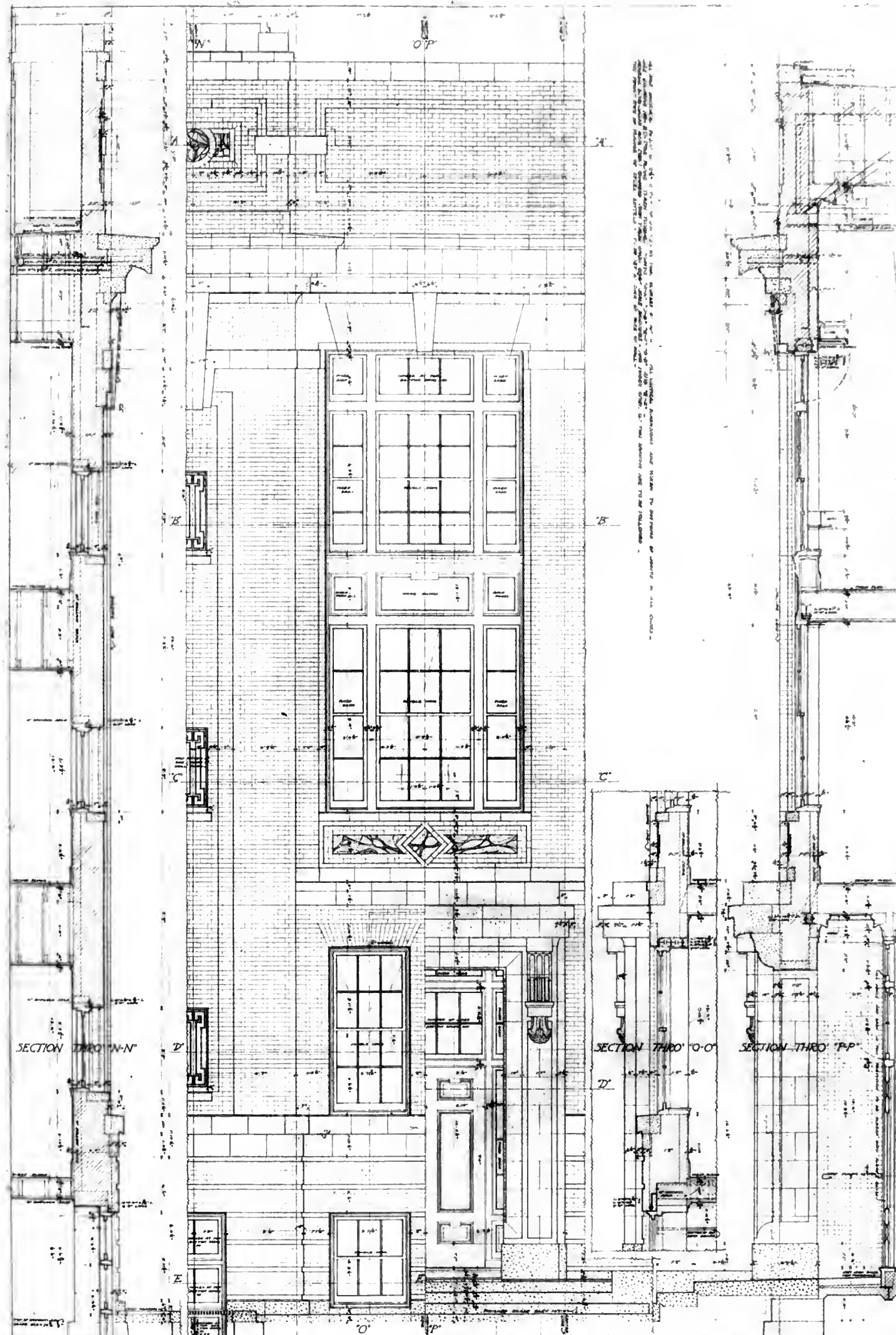
WELLESLEY COLLEGE  
WELLESLEY, MASS.

DATE	1901
BY	J. B. BROWN
FOR	WELLESLEY COLLEGE

HIGH SCHOOL BUILDING WELLESLEY, MASS.

PL. 2. JAMES. ARCH. 1901







# The Architectural Review

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## PLATES

PLATE LXIII.—HOUSE ON COMMONWEALTH AVENUE, BOSTON, MASS.  
—KILHAM & HOPKINS, ARCHITECTS.

PLATES LXIV.—LXVI.—THE CHAPELS: NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.—J. H. FREEDLANDER, ARCHITECT.

PLATES LXVII.—LXIX.—HIGH SCHOOL BUILDING, WELLESLEY, MASS.—HILL & JAMES, ARCHITECTS.

THE coming celebration of the Golden Jubilee of the American Institute of Architects promises to be an affair of great brilliancy. Two years ago the President of our country, the French Ambassador, Cardinal Gibbon, and other distinguished guests attended the banquet. On this occasion there will be present representatives of architectural associations from all over the world, as well as kindred organizations of painting and sculpture. Likewise, all American universities having schools of architecture have been invited to send delegates.

In this celebration the two most interesting events will be the awarding of the Institute's first medal for distinguished services, and the unveiling of a bronze tablet in the Octagon, the home of the American Institute of Architects.

IT seems reasonable to hope that out of the chaos of evidence (or guesswork) resulting from the San Francisco fire there will eventually come some valuable data. We believe that by far the most reliable work has been done by the Structural Association of San Francisco, formed immediately after the catastrophe, whose membership is open to all persons concerned in the design, manufacture, and use of structural and fire-resisting materials. It is interesting to note that they are to establish a fire experiment station, similar to the one at Columbia University and at the Massachusetts Institute of Technology.

Mr. Theodore H. Skinner, architect, and member of the association, recently gave before the Technology Club of Boston a most valuable résumé of his investigations of the result of fire upon different structures, upon fireproofing of columns, of floors, etc.

His examinations showed that some things should not be used at all to fireproof steel columns. Expanded metal and plaster were absolutely useless, even where two coatings of metal and plaster, one outside the other, were used around columns.

In regard to terra-cotta: Mr. Skinner states that practically all of that material in San Francisco was hard burned and very dense, and not able to expand without breaking. In many cases it broke off, leaving the column unprotected. In some cases the bad practice was followed of placing steam and water pipes within the covering of columns. The explosion of these overheated pipes blew off the covering and the column was left bare.

Cinder concrete has undergone considerable questioning and examination in connection with the fire. Its immediate effect was to protect the columns well, but it became badly calcined in doing so, and can be cut with a knife. In one case there was a protection of two inches of Keen cement upon cast-iron columns. This protection did its work thoroughly, but likewise gave up its strength in so doing.

Stone concrete as column fireproofing, especially when used with spirally wound rod reinforcement, behaved well. It was demonstrated that this, as well as cinder concrete fireproofing, should be in direct contact with the column, without air space.

Brickwork behaved remarkably well, when properly bonded. Where the bond was simply a metal tie the expansion of the face brick caused it to fall away from the backing, or shear off.

Mr. Skinner's conclusions were: That it is possible to build a fire-proof building, if the common practice of using nine essentials and omitting one is avoided. All woodwork should be scrupulously ruled out, by using metal trims, granolithic or terrazzo floors, etc. Sprinklers should be installed everywhere. Exterior openings should have shutters, metal sash-frames, and wire glass. (Recent tests have shown the high efficiency of the latter.) Interior flues, elevator-shafts, etc., should be cut off by wire glass. No pipes or wire ways should be allowed within columns or column coverings. Reinforced concrete beams should be protected by hung ceiling, and in floors care should be taken that the rods, in the process of making the floor, do not come close to the under side of the floor, where they would be wholly unprotected from heat. Tests of reinforced concrete floors, made in England, have shown that the rods frequently get trodden down while the floor is in process of making.

The catastrophe gave chance to study the action of rust upon rock concrete, cinder concrete, and upon protected steel. We quote the following from the report made by Mr. Luther Wagoner, C. E., and Mr. Skinner. This report appears in the issue of *Engineering News* for November 1, 1906, and is well worth careful reading.

"The cinder concrete is somewhat porous with occasional voids, and also contains coal from dust up to lumps three quarters of an inch in diameter. Rust-spots occur in the concrete, and where such spots are in contact with the metal the corrosion is severe. The rust-spots are sometimes an inch across, quite soft, and easily removed by the finger-nail. Occasional splinters of wood occur in the concrete, which shows that the heat was not severe, as the wood is not charred. From the position of the floors it is certain that no water has reached the concrete since April 18, and that the corrosion was prior to the fire, but it appears to be more marked where floors have been exposed to the rains since the fire. The corrosion is irregular in amount. In some cases the expanded metal is only slightly rusted, and in places it is entirely destroyed: several places were noticed where a small semicircular patch had been removed from the edge of a metal strip; also at times it crossed the surface of the strip in a line, which suggests that it followed a surface crack in the metal. There seemed to be a tendency to corrosion at certain points in the diamond mesh, which would indicate that the metal had been strained in the process of setting and expanding, but there is not positive proof of this.

"The extent of the corrosion is great enough to seriously endanger the safety of the floors, and it is not probable that the floors would have supported their loads more than one to three years longer.

"*Causes of Corrosion.*—Various reasons for the corrosion of metal in cinder concrete have been given. Prominent among them is the belief that it is due to sulphur in the cinders. In order to corrode metal the sulphur must first oxidize to  $H_2SO_4$ , and if there is any notable amount of cement present it would be absorbed by the cement. It is not probable that sulphur can corrode metal unless it is either close to it or the concrete is very deficient in cement. . . .

"Slitting and expanding the metal sheets in manufacturing expanded metal may cause minute cracks upon the surface of the metal. If this be combined, as in the case here, with a thin slab of concrete, porous, and ranging in thickness from  $2\frac{3}{4}$  to  $4\frac{1}{2}$  inches, with the metal in many cases flush with the bottom of the slab, there is an ideal condition for the rusting of the metal. . . .

"The Bullock and Jones Building, a ten-story structure, had all its floors of rock concrete and expanded metal. During the repairs of the steel frame it was necessary to remove quite a number of floor-panels, and the metal was found in as good condition as when placed. The foreman who removed the floors told us that he had only observed two slightly rusted places, which rusting he thought had occurred prior to its being used in the floor."



(From "The American Architect.")



Monument to the Republic, Paris,  
Charles Moïce, Architect. L. Moïce, Sculptor.

(From "The American Architect.")



National Cathedral School, Washington, D. C.  
R. W. Gibson, Architect. L. Amateis, Sculptor.

(From "The American Architect.")



Monument to Gambetta, Paris.  
C. L. Boileau, Architect. J. P. Aubé, Sculptor.

## Cont Periodicals

A Review of the Recent American  
And Foreign Architectural Publications

THE *American Architect* opens the month of September with a number which is not quite up to its increasing standard of excellence. The entrance flanking figures of the Indianapolis building only prove all the more our plea for the injection of some life-blood into American architectural sculpture. Compare it with the two monuments from Paris, shown in another September number of the same magazine. In the number for September 15 is a full set of illustrations of the McKinley Memorial, by H. Van Buren Magonigle, a grand and dignified piece of work, one which cannot fail to inspire awe and reverence in the citizens of the nation, which is just what a monument of this kind is intended to do. Happily, the grandeur of the monument is not worried with sculpture.

Other good things which we reproduce from *The American Architect* are the National Cathedral School and a bank façade from Washington, the former belonging to the class of work which we have grown to call "scholarly," the latter being the kind of building which adds to the brilliancy of our dingy American cities, thereby filling a long-felt want. It is rumored in inner circles, however, that the cartouche, stuck on like a wafer, is beginning to pall upon the appetite of the Spirit of Architecture. The doorways in the Berlin warehouse make us wish to welcome the new German art with open arms if it will give us such things as this. We Americans are so constituted that the idea of putting into a warehouse a single dollar that will not bring back its per centum is — most astounding!

Turning to domestic work we find in *Indoors and Out* an article by Frank Chouteau Brown on "The Use and Abuse of Half-timber Work." This is a subject upon which Mr. Brown, through research here and abroad, is one of the best authorities living. The illustration which we show is a most powerful advocate for the style. If the editor of this magazine were building a house for himself he would be strongly tempted to build a house of classic design, or a colonial or a half-timbered Gothic, or a Dutch brick affair. But of these all, he believes that instinctively, through the influence of some mysteri-

ous heredity perhaps, he would place his choice upon the half-timbered house.

Opening now *The Inland Architect*, we find much discussion of what remuneration (meaning "fee") an architect should get; also a Maheresque apartment-house. The entrance of the Borland Building, by Shepley, Rutan & Coolidge, is a piece of Titanic work, and is permissible only at the base of a great building. With perfect good taste the architects have placed it in just such a position. There is also a house in Detroit which we reproduce, whose vestibule is a charming design, giving us great expectations, which are shattered by a view of the library. The library of the Harris house, on the other hand, is a piece of work of the first order.

*The Brickbuilder* for September breaks loose from clay in a creditable manner with the second of its articles on group-plans of buildings. The delights of travel in Spain — old, tired-out, but beautiful Spain — are strongly drawn and photographed in this number. The usual brickwork, most of it good, is also shown. Mr. Brown has a well-illustrated article on "The Relation between English and American Domestic Architecture." The hopeful thing about American brick houses lies in the fact that it is possible occasionally to mistake one for an English piece of work. We reproduce from the magazine the front and rear of an orphanage in Pennsylvania.

*The Western Architect* has one drawing which is worth turning to see, the First National Bank in Kansas City, Mo., by Wilder &

Wright. There is nothing else worthy of mention. After enjoying the McKinley Memorial drawings, the September number of *Architecture* can likewise be laid aside without feeling much regret. We fail to see why the subscriber who honestly pays (in advance) his subscription should be treated to portraits of architects of to-day in natty and immaculate clothes. An architect should be known by his works, and the time to publish his picture is a half-dozen centuries or so after his death.

The whole of *The Architectural Record* for September, with entirely unimportant exceptions, is given

(From "The American Architect.")



Bank Façade, Washington, D. C.  
Marsh & Peter, Architects.



Wertheim Dry-goods Store, Berlin.  
A. Messel, Architect.

(From "Indoors and Out.")



Carriage Entrance, Michigan.  
Stratton & Baldwin, Architects.

(From "The Brickbuilder.")



Wm. L. Elkins Masonic Home for Orphan Girls, Philadelphia, Pa.  
Horace Trumbauer, Architect.

(From "The Inland Architect.")



Entrance, Borland Building, Chicago.  
Shepley, Rutan & Coolidge, Architects.

up to a review of the works of McKim, Mead & White. This is not the place to write a treatise on this the greatest of our architectural firms, but we cannot refrain from saying that when their work had reached a state of exquisite perfection (in ninety-nine cases out of one hundred) we had a feeling that further improvement or progress was impossible. However, it is not only possible but actually true that they have developed new and interesting features without losing their perfect taste and knowledge. In one respect they have been fortunate: they have not often been obliged to design a "sky-scraper."

The foreign magazines for September, on the whole, present an array of illustrations and text of considerable interest. *The Builders' Journal* is especially rich in articles of the greatest value to an architect and written with a completeness which is somewhat lacking on this side of the water—at least in architectural journals. For instance, in the number for September 12 it has a well-illustrated article on certain systems of reinforced concrete, with full details of their use in warehouses and in sewers, and an authoritative description of the strains in reinforced concrete. Let us not invite contempt by forgetting that these are matters of vital importance to architect as well as to engineer. In the same journal are two chapters describing the R. I. B. A. examinations, with model answers in the shape of sketches, all of great interest to those who have to take our Civil Service examination for positions in the Office of Supervising Architect at Washington. There are also designs of small cottages which look so queer to us—often without dining-rooms, with kitchen in no relation to dining-room when there is one, often apparently without cellars! We reprint an illustration from this magazine, an admirable piece of country work.

From *The Architectural Review* we reprint a masterpiece of English work. It has all the good qualities necessary; perhaps the most obvious one is domestic repose. Sometimes it seems to us that

this repose is carried into public buildings, where it is somewhat out of place. We have in mind, in saying this, the library at Kingston-on-Thames, shown in Frank Chouteau Brown's article in the September *Brickbuilder*, a building which is remarkably good, but without the civic quality which a public building should have.

To go back to the *Review*, we find the second chapter of "Dublin Buildings," showing work of a high order, marred, as much Renaissance work of the Georgian period (as well as in Italy) is, by crude, top-heavy trophies and vases upon the parapets. In this case it is only the Custom House which suffers from this, and un-

fortunately, too, for it is a noble building. Trinity College and the façade of the Provost's House, in the same city, are examples of civic dignity which we never surpass and rarely equal.

In this number of *The Architectural Review* Mr. Goodyear begins a reply to Mr. Prior, who assailed his theories of optical refinements in medieval architecture. Frankly we admit that this controversy is assuming a size out of all proportion to its interest. And, moreover, it seems to us that it is a thesis, the pro and con of which are almost impossible to prove to the ordinary architect, in view of the well-known ravages of time, man, earthquake, gunpowder, and a host of other agencies. Not that we would deny Mr. Goodyear the pleasure of holding fast to his idea.

Another interesting article in the same magazine is upon the intensely picturesque Romanesque work in Ireland, as rude and archaic and interesting as earliest Greek or Etruscan. The iron-work of the Milan Exposition is given here, but without suggestion

of improvement in that branch of art.

*The Builder* for September harks back to the Palazzo Municipale at Piacenza, safe and sane. Then follows the usual commonplace business building, in this case good only in scale. Three charming Scotch houses are also included, plain and simple in wall sur-

(From "The Inland Architect.")



Library in Residence of N. W. Harris, Lake Geneva, Wis.  
Shepley, Rutan & Coolidge, Architects.

(From "The Inland Architect.")



Vestibule.



Library.

Residence of W. E. Partridge, Detroit, Mich.  
W. E. N. Hunter, Architect.

(From "The Architectural Review," London.)



Breach House, Cholsey.  
Edward Warren, Architect.

(From "The Architect," London.)



Marischal College, Aberdeen.  
A. Marshall Mackenzie & Son, Architects.

(From "The Architect," London.)



New Parish Building, Hayle.  
Edmund Sedding, Architect.

(From "The Builder," London.)



New Buildings for Royal College of Science and Government Offices,  
Dublin. Sir Aston Webb and F. M. Deane, Joint Architects.

(From "The Builders' Journal," London.)



Naseby Hall, Northants.  
Herbert T. Buckland and E. Haywood-Farmer, Architects.

(From "Architektonische Rundschau.")



Festival Hall, Landau.  
Hermann Goerke, Architect.

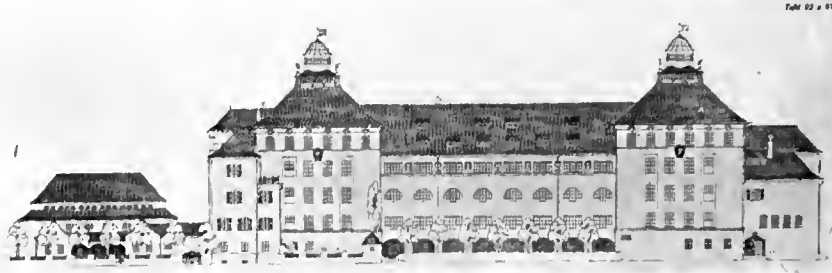
invariably good domestic work. On September 14 *The Architect* perpetrates two of the rankest illustrations which we have ever seen, in a hideous façade in Sloane Square, London, and an equally bad library in Glasgow. In the number for September 21 is another good thing by Sedding and a School of Art at Hull, which if it did not contradict the law of gravitation would be good. It is the familiar problem of a picture-gallery with windows in the first story and heavy blank walls, unrelieved by paneling, in the second. The New Sessions House of the Old Bailey, by E. W.

Mountford, is given an illustration in the number for September 28, and the remarkable and promising Marischal College, Aberdeen, a tremendous stride in great architecture. This is Gothic which will bring no shame to its ancestors.

*Architektonische Rundschau* gives us two good things which we reprint, they are so German — the German of Nuremberg and Brunswick in modern dress, but still very little changed from the Middle Ages, and therefore picturesque. Even the row upon row of dormers are just as they were in Luther's time.

In *La Construction Moderne* we have a heart-rending account of the earthquake in San Francisco, with an instantaneous photograph of walls peeling away from steel structures in a truly frightful manner; also more of the unbelievable suburban French houses. The German domestic work, often wild, is almost always ruggedly picturesque. The French work is neither wild nor picturesque; it is simply hopeless. We find it more and more difficult to take seriously.

(From "Architektonische Rundschau.")



School in Stuttgart.  
Theodor Fischer, Architect.







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MISSION AT SAN ANTONIO, TEXAS

VOL. XIII, NO. 11

THE  
ARCHITECTURAL  
REVIEW



# The Architectural Review

Volume XIII

November, 1906

Number 11

## The Architecture of the Missions

By Carroll Bennink

IT is a fact which the schools would do well to ponder seriously that occasionally works of charm, sometimes even of genius, are accomplished by willing hands, simple material, rather little knowledge, and much enthusiasm. In this country two different types of architecture have thus flourished, both eminently fitted to their environment, both outgrowths of a mother architecture. One is the Colonial or Georgian work of the Atlantic coast; the other, the Mission architecture of California and Mexico.

The architecture of the Missions is also a colonial style, for it is the adaptation of the Renaissance of Italy and Spain, with its florid rococo features, adapted by the builders of Mexico, and then carried out in California, under primitive conditions, by the Franciscan missionaries. Their designs took many and varied phases, as the illustrations will show. The presidio church at Monterey has a most dignified façade, with a small tower flanking. This façade is strikingly interesting in its combination of an accurately proportioned Doric order with some barbaric features, possibly of Indian origin. Occasionally, when anything of great importance was to be done, like the seven-domed church of Capistrano, a Mexican master-mason was brought north into California; and it is remotely possible that such a man, with his Spanish training, had absorbed ideas from the native Aztec work, which still existed in old Mexico.

The Missions of La Purissima Concepcion, Capistrano, and San Antonio de Padua (second, third, and sixth illustrations) all have the charm of long, low arcades or colonnades. How finely they could proportion these, the picture of San Antonio de Padua will show, where the arcaded living-quarters are flanked by the

church, with its sturdy double gable of unique design. I think it safe to say that this long, low arcade, with its great surface of tiled roof, is the distinctive feature of the Missions, the feature which remains as an impression long after one has seen and studied them and departed.

In some churches, as in the two at San Antonio in Texas, the

tower or tower-like wall is the great feature, and there is little or nothing of arcades. Santa Barbara is known principally by its great towers and façade, though they do not compare with the splendid proportions of tower and façade of San Luis Rey.

The materials used for building were: first, stone, when it could be found; secondly, good hard-burned brick (a very durable material) of the proportions of Roman bricks; or, thirdly, adobe brick, a large, sun-baked brick. There is much viscous adobe clay in southern California, and consequently adobe bricks were used when other material was scarce. In dry weather an adobe wall is hard enough to resist a knife-point, but rain will soon wear it down to mud. It is for this reason, even more than on account of shade, that the adobe-walled missions have wide eaves, which are lacking in the stone-built missions.

The great roofs and arcades were always covered with large red semi-circular tiles, slightly tapered. Tradition has it that the tile-maker —

priest or Indian — shaped these, in the plastic clay, over his leg above the knee. The sixth illustration in this article shows the superb texture of a tiled roof.

A slight historical sketch will help in understanding the architecture of the Missions. Previous to the year 1542 California was unknown to the world, though the peninsula below had been



Entrance, Presidio Church, Monterey, California.



COLONNADE, MISSION OF LA PURISSIMA CONCEPCION, CALIFORNIA.



ARCADE OF INNER COURTYARD, MISSION SAN JUAN CAPISTRANO, CALIFORNIA.



Towers of Santa Barbara, California.



Mission Church at San Antonio, Texas.

occupied by colonists brought by Cortez, conqueror of the Aztecs. In 1542 Cabrillo explored the coast, touching at the present Santa Barbara. Drake, the globe traveler, and Viscaino the Spaniard also visited California at the beginning of the seventeenth century. Then for one hundred and fifty years it remained unexplored and uncolonized.

In the lower peninsula the Jesuits had established mission churches, but the order itself was expelled in 1767 to give way to the Franciscans. From 1770 to 1780 these enthusiasts directed their

energies to the founding of missions in California. With a guard of soldiers and a train of mules, bearing implements, they journeyed to the spot previously chosen

by exploring expeditions; these spots being a day's journey, or from twenty to thirty miles, apart. There the two friars, assisted (very, very rarely) by the soldiers and by such natives as they could attract, raised the holy cross, and erected temporary chapels and shelters of tule reeds or boughs. In some cases, by unusual activity or good fortune, they were able immediately to gather durable building-materials, such as adobe mud for sun-baked bricks, sea-shells for making lime mortar, stone, and timber from the mountains.

Their purpose was, of course, to christianize the natives and, of no less importance, to teach them to work. Under the guidance of the priests, the Indians built the churches and the great quadrangles with their arcades. These contained dormitories, refectories,

kitchens, quarters where Indian girls were sheltered, and quarters for travelers. This last function was one of much importance, for at the time of their founding there were no inns or dwellings where a traveler could stay, and the doors were open wide to him in hospitality. As the missions were placed a day's journey apart, he could ride up the coast of Mexico and California, as far as San Francisco, over the Camino Real, or Royal Road, arriving at each sunset at one of the missions.

At each mission there were almost always two priests; the younger in charge of the farms and stock ranches, the elder in charge of the shops and schools. The latter was also religious instructor. The farms and ranches increased wonderfully, so that

soon the missions had great orchards of orange, lemon, peach, pear, citron, and pomegranate trees. They had acres of vineyards, and wheat and barley fields stretching away for miles. They had thousands of cattle and sheep and horses. The annals of these years of prosperity are vastly interesting, but are too long for the purposes and length of this article. I merely wish to show the character of the establishments, and their great prosperity.

The period of prosperity was short, extending from the year 1800 to 1820. In 1826 "secularization" was carried out, which meant that the Indians were liberated from the supervision of the priests; and the great ranches and orchards went into the hands of the government of Mexico, of which California was a province. Previ-



Mission San Antonio de Padua, California.



East End, Mission San Gabriel.



Altar, San Gabriel.



ously, in 1813, the Cortes of Spain had decreed that all missions, two years after founding, should pass into the hands of the civil authorities, and that the missionaries should become parish priests. But this previous measure was never carried out, as the Spanish governors of California were under too many obligations to the generous priests to wish them harm. The republic of Mexico was more hostile, and when secularization was carried out government majordomos were appointed, who sacked and plundered at will. The war with the United States completed the ruin. Some of the buildings were used as forts; and after the war many of them passed into the hands of Americans, to be used as sheep and cattle ranch buildings. To-day we have but the remnant of a series of once prosperous estates. But even from these sadly abused ruins we can glean much that is valuable in history and architecture. Thanks to the efforts of the Landmarks Club of California, a society which is endeavoring to repair and preserve them, the missions bid fair to stand for some centuries, to give enjoyment to the student who can appreciate their beauty.

Of all the missions, possibly San Gabriel, San Juan Capistrano, and San Luis Rey are the most noteworthy. San Gabriel the unique, San Juan Capistrano the extensive, San Luis Rey the beautiful; so would I denominate them.

San Gabriel lies in a wide valley, with the great range of the Sierra Madre to the north, culminating in the peak of San Antonio, rising over ten thousand feet into the blue sky. In summer the road is dusty and hard; for it is formed of the same soil of which the adobe bricks are made, which, when baked hard in the sun, is almost equal to rock, but yet grinds up into a fine brown dust. Great ranches still surround the mission, all of them being once a part of its domains and under the supervision of its fathers. Across the barley stubble, beyond decaying adobe walls, among the graceful sycamores and pepper-trees and palms which line the village street, stretches a long, low, red roof; below it a yellow wall buttressed by ten proud, massive pillars. It is like a cliff, which the waves of a century of time and earthquake have not shaken down — perhaps because it is of stone, rough stone stuccoed over to form a smooth wall. Around it in ancient times was a palisade of logs pointed at the

top; later, a cactus hedge six or seven feet thick and twice the height of a man — an impenetrable barrier.

The glory of San Gabriel is its bell-tower, or rather bell-wall, pierced by six arches, irregular in size and disposition. The wall is like the Dutch or German gables of rococo style, leading in steps and curves to the top, where an arch, surmounted by a little iron cross, crowns the whole. Thus the same influences which may be seen to work upon the town halls of Germany are here brought to bear in a totally different quarter of the world.

The main wall is a continuation of the face of the bell-tower (or wall). The ten grand and dignified buttresses, each surmounted by triple superimposed pyramids, divide it into nine great panels, of which the first, third, fourth, fifth, and ninth are pierced by high narrow windows with deep beveled jambs, a

perfectly unique design without precedent. Almost in the center of the long wall, in the sixth panel, is the arched doorway; over it stands a niche crowned with the shell ornament, and set in between Doric pilasters, the whole giving just the single, well-chosen spot of decoration for the long façade. How often in Spanish work we see the same good

use of long surfaces of bare wall, rich only in its native or acquired color, bright and soft in the warm sunlight, brown and yellow and stained! In just the right place will be an arched doorway, a niche, a figure of some saint, or a circular window, the eye of the wall.

On the lower part of the bell-tower of San Gabriel, around the arched entrance, a rose-vine, green and golden, covers the gaps in the plastering, and the exposed brick which has been used to mend the stonework.

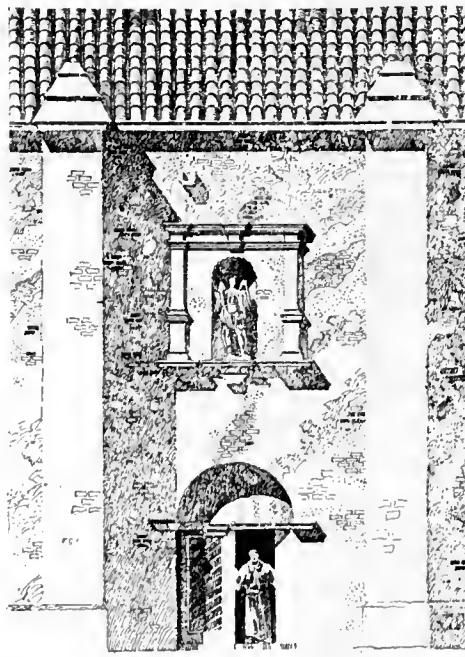
The east end of the church is a massive façade with niches in the buttresses, and a small window in the center of the wall. At the southeast corner is an outside stone stairway leading up to the choir gallery where the Indian singers were gathered. The interior of the church is a long, unbroken nave, with the aforementioned gallery at the east end and the altar at the other. This altar, in the subdued light of the church, is bright and graceful. With the figures of the Virgin, and the Angel Gabriel, with the brass and gold ornaments, and altar cloth, it is just sufficient to charm back a little of the warmth which without the doors is too oppressive at noonday.



Façade of San Gabriel Mission, California.



Bell Tower, Mission San Gabriel.



Elevation of Entrance.



THE OWL CLUB HOUSE, CAMBRIDGE, MASS.

JAMES PURDON, ARCHITECT.



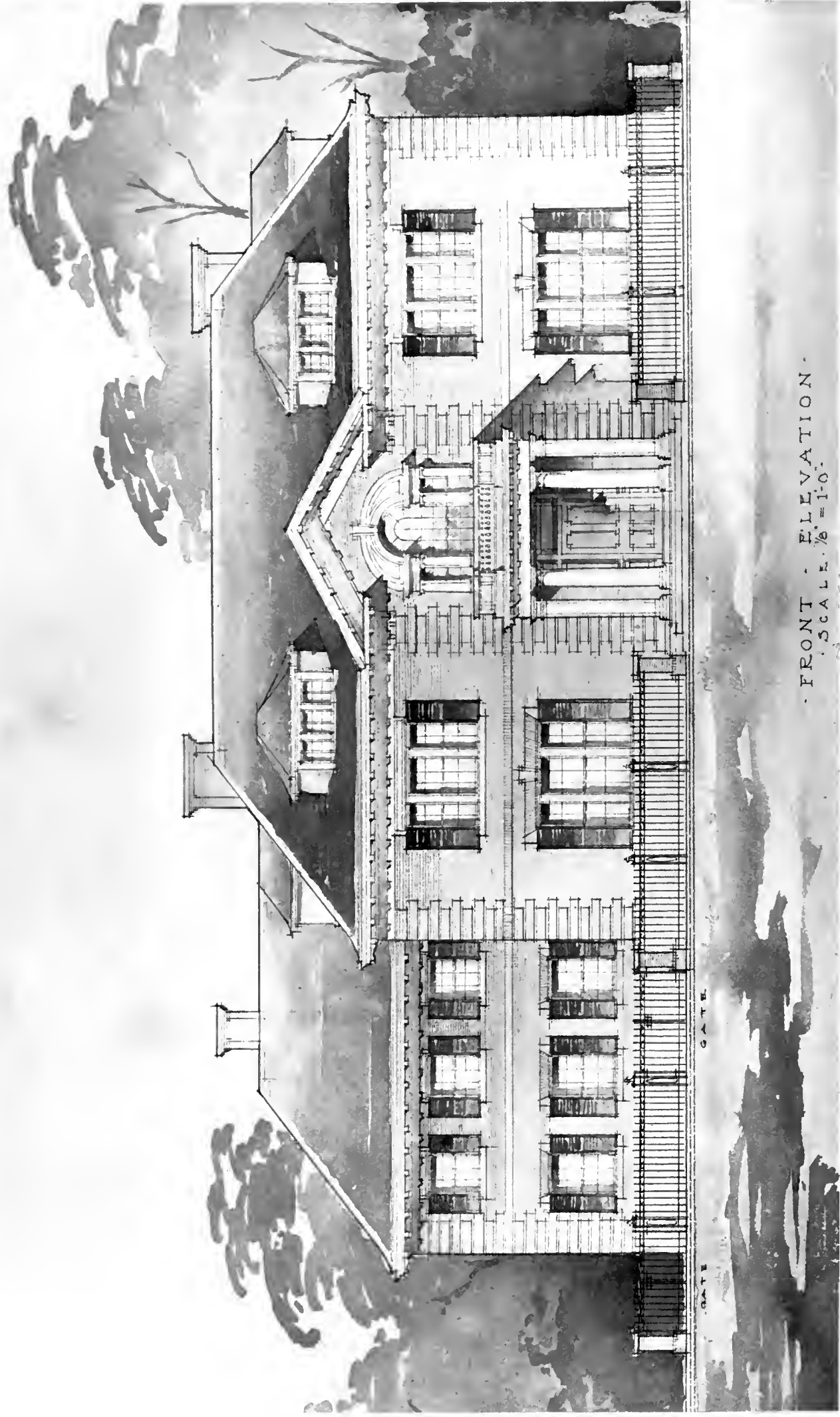


THE OWL CLUB HOUSE, CAMBRIDGE, MASS.

ENTRANCE.

JAMES PURDON, ARCHITECT.

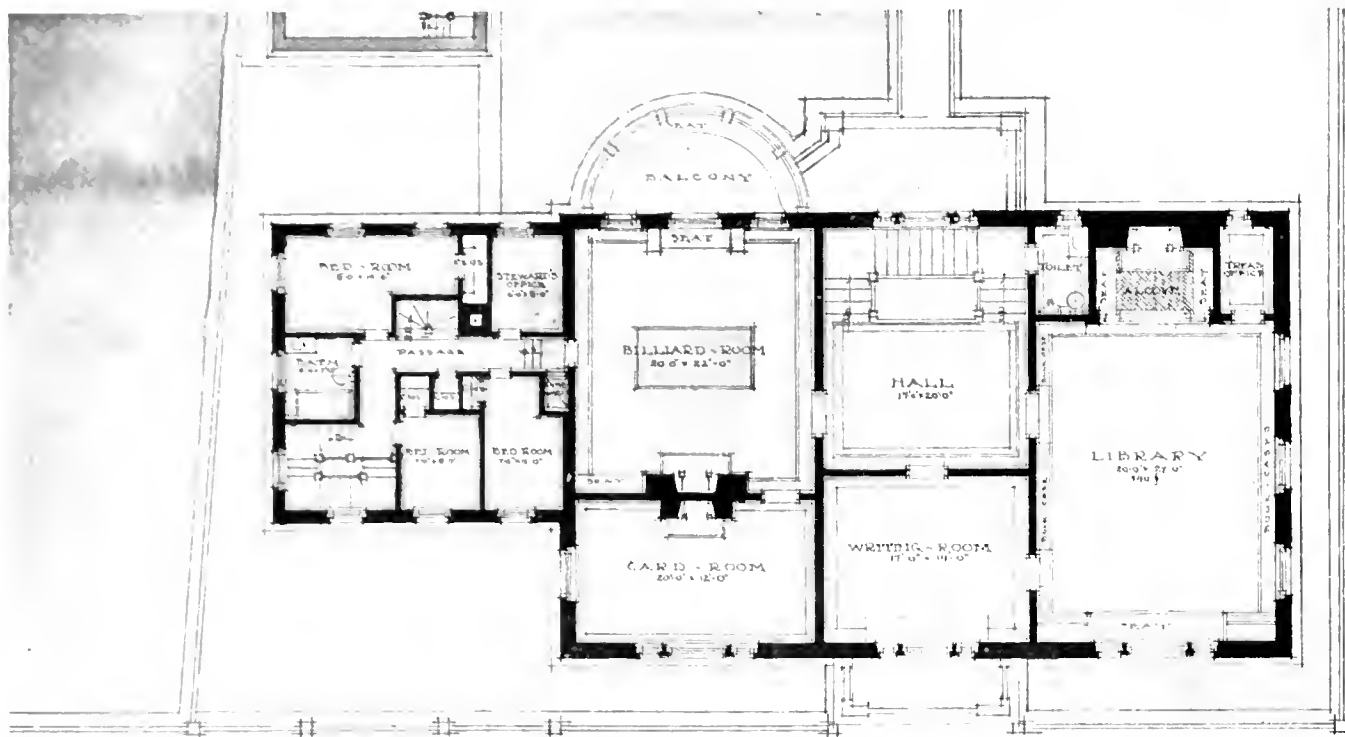




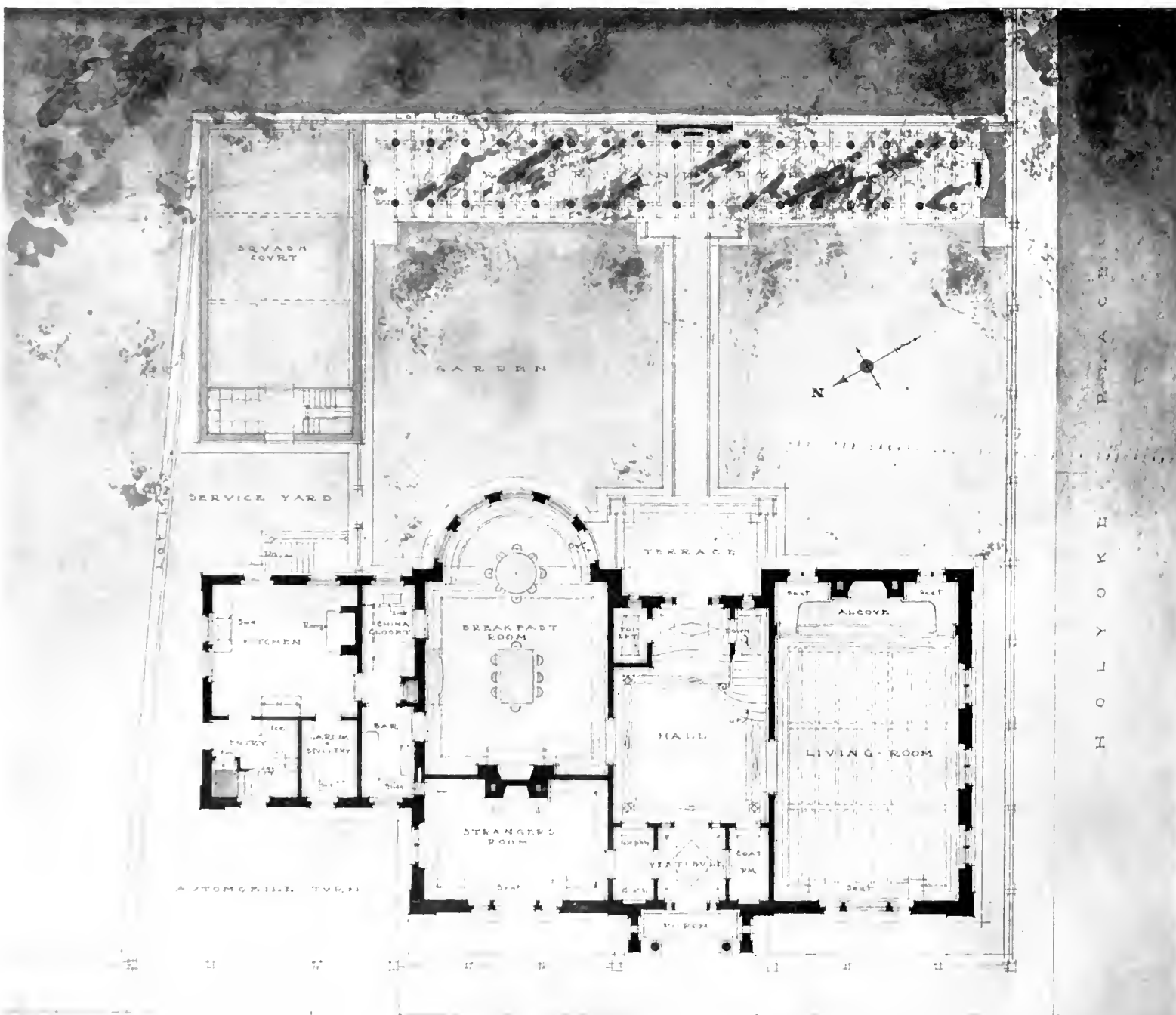
FRONT ELEVATION.  
SCALE 1/8" = 1'-0"

ACCEPTED COMPETITIVE DESIGN FOR THE OWL CLUB HOUSE, CAMBRIDGE, MASS.  
JAMES PURDON, ARCHITECT.





PLAN OF SECOND FLOOR.



PLAN OF FIRST FLOOR.

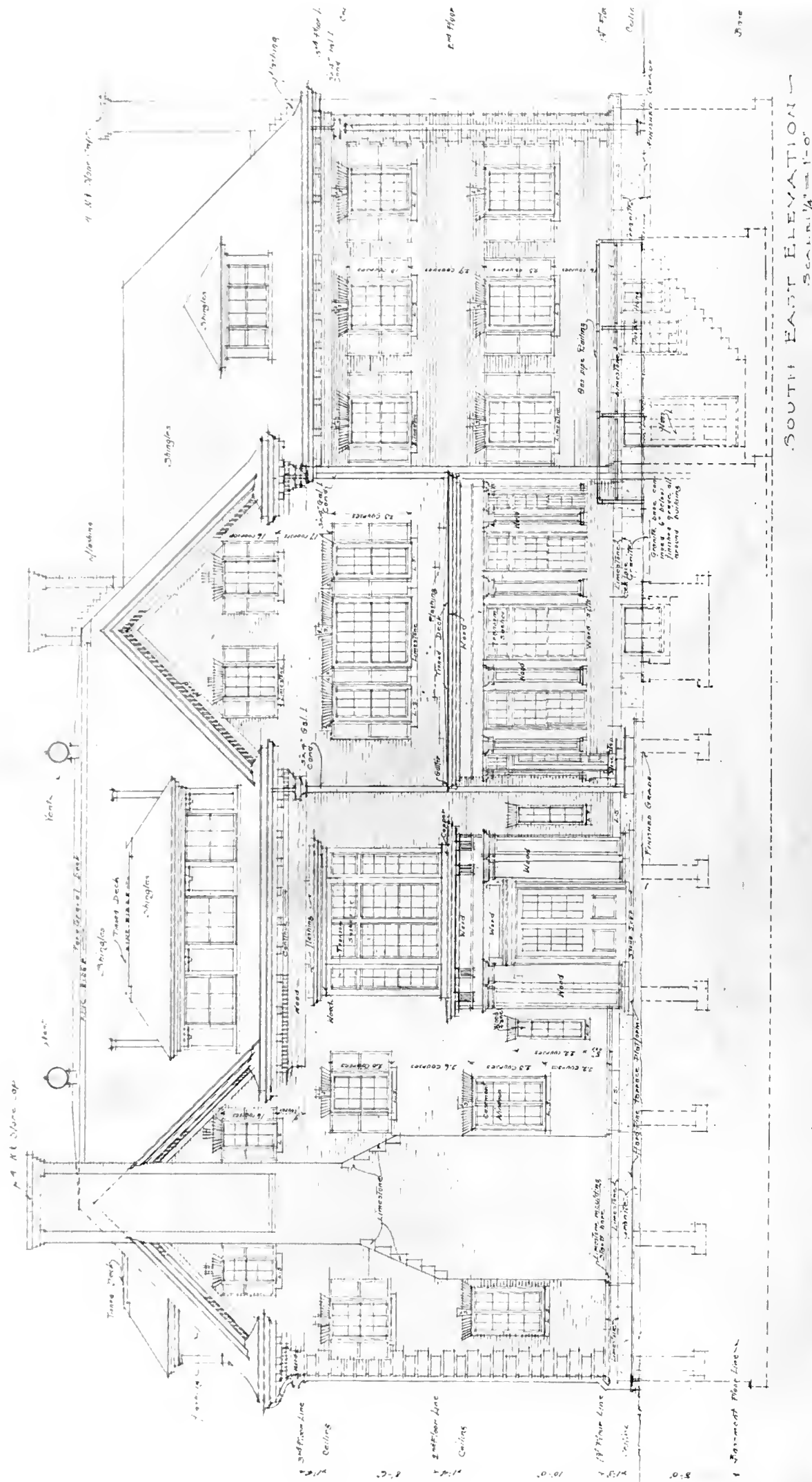
ACCEPTED COMPETITIVE DESIGN FOR THE OWL CLUB HOUSE, CAMBRIDGE, MASS.

JAMES PURDON, ARCHITECT.

*J. Purdon  
Architect  
8 Beacon St.*







SOUTH EAST ELEVATION.

ACCEPTED COMPETITIVE DESIGN FOR THE OWL CLUB HOUSE, CAMBRIDGE, MASS.

JAMES PURDON, ARCHITECT.

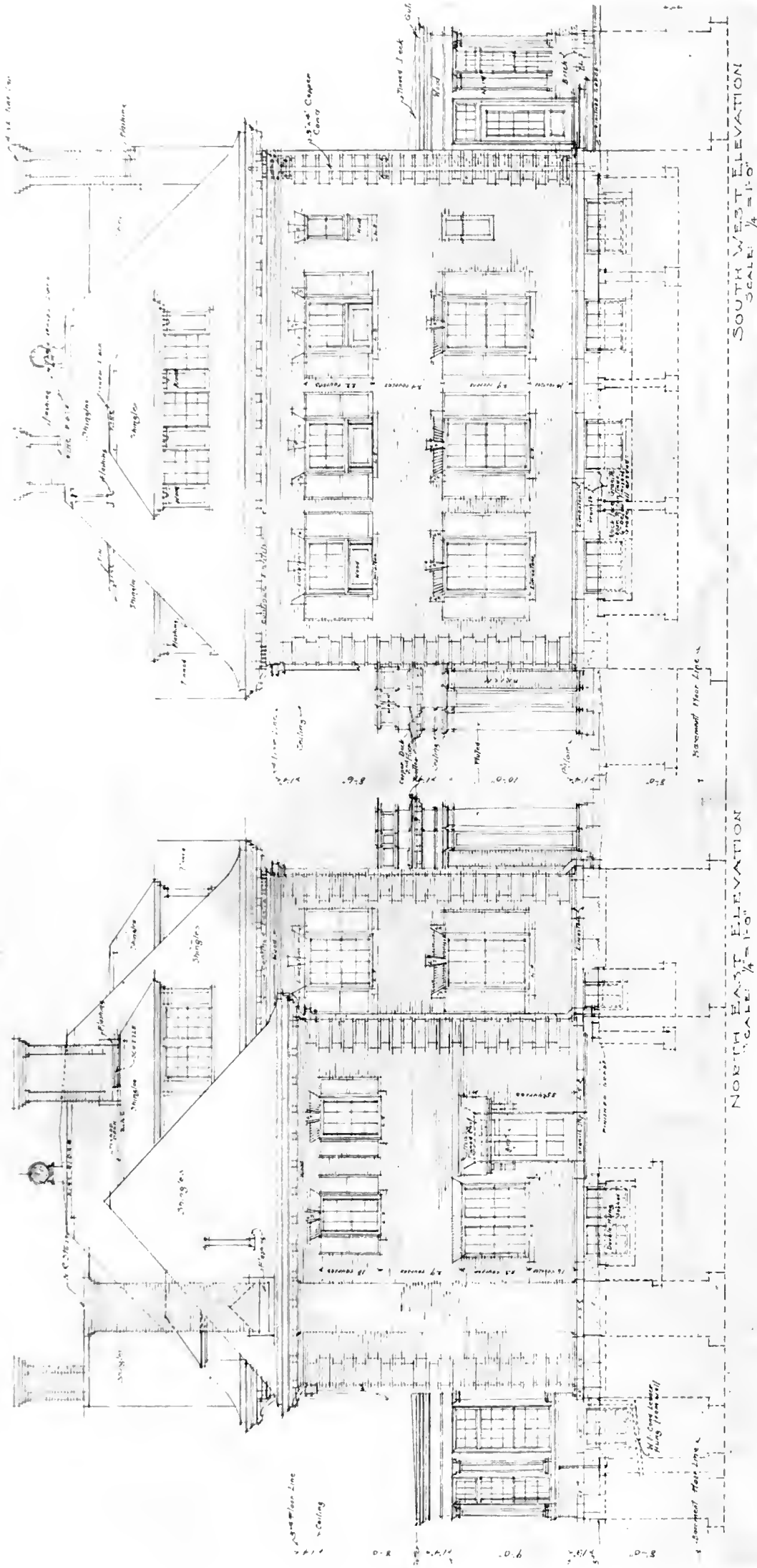


# THE ARCHITECTURAL REVIEW

VOL. VIII, NO. 11

PLATE I. XXIII.

CLUB HOUSE FOR THE  
OWL PRESENTATION FOR  
AT CAMBRIDGE, MASS.  
JAMES PURDON, ARCHITECT.



NORTH EAST ELEVATION  
NORTH WEST ELEVATION  
SOUTH WEST ELEVATION  
SCALE: 1/4" = 1'-0"

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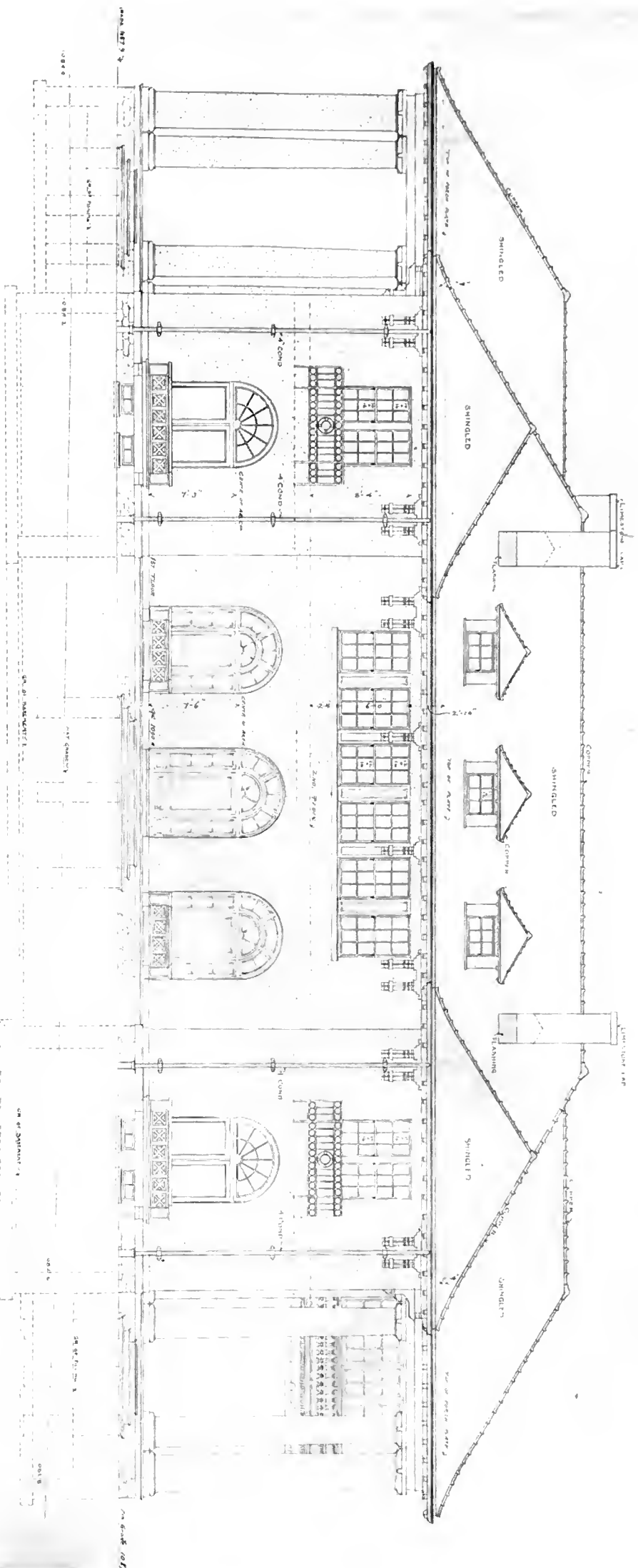
THE ARCHITECTURAL REVIEW

HOUSE FOR DR. F. S. COOLIDGE.

PITTSFIELD, MASS.

SHEPLEY, RUTAN AND COOLIDGE, ARCHITECTS  
BOSTON AND CHICAGO

(5)



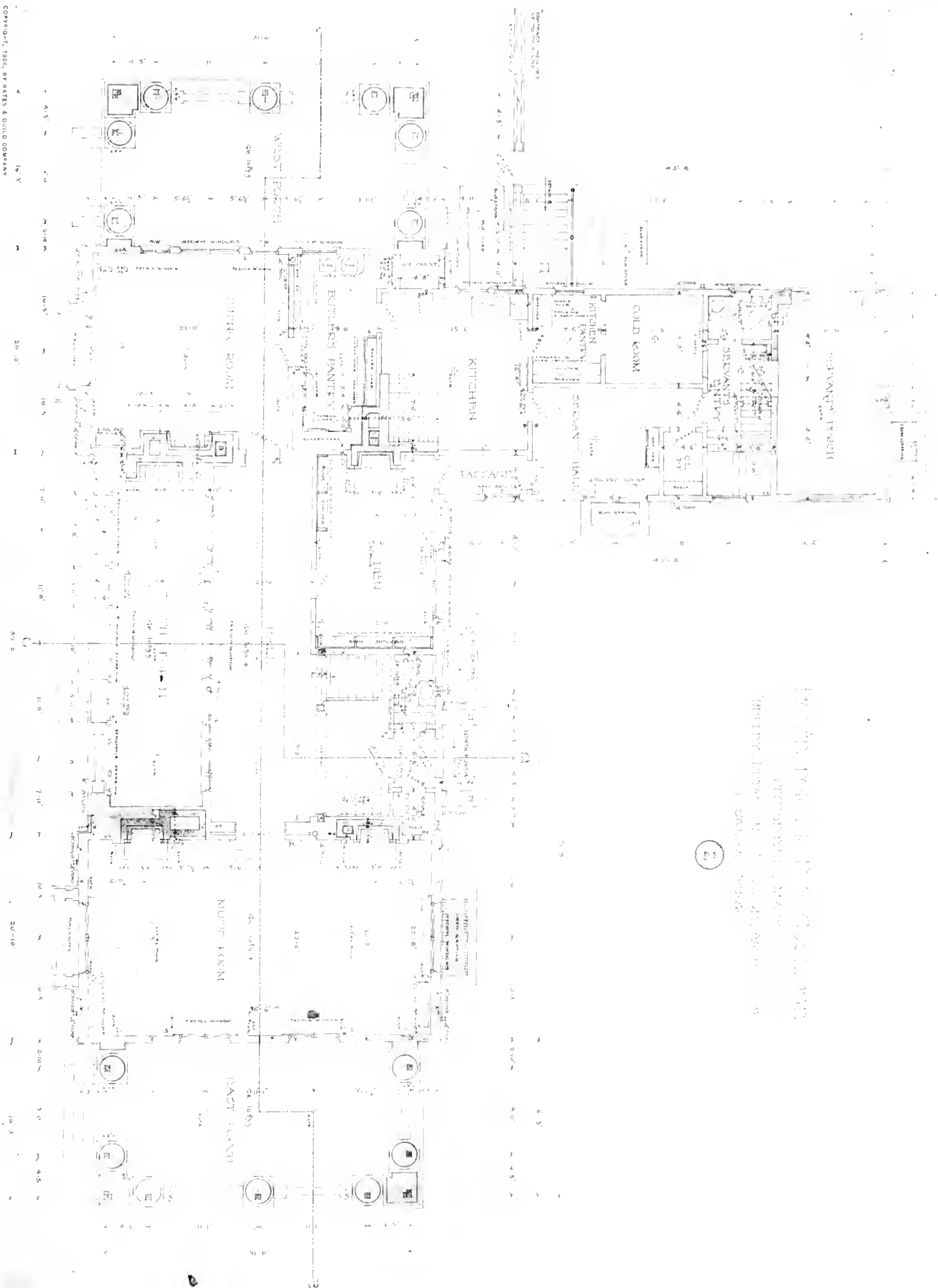
SOUTH ELEVATION  
SCALE  $\frac{1}{4}$ "=1'-0"

FRONT (SOUTH) ELEVATION.

HOUSE FOR DR. F. S. COOLIDGE, PITTSFIELD, MASS.  
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.







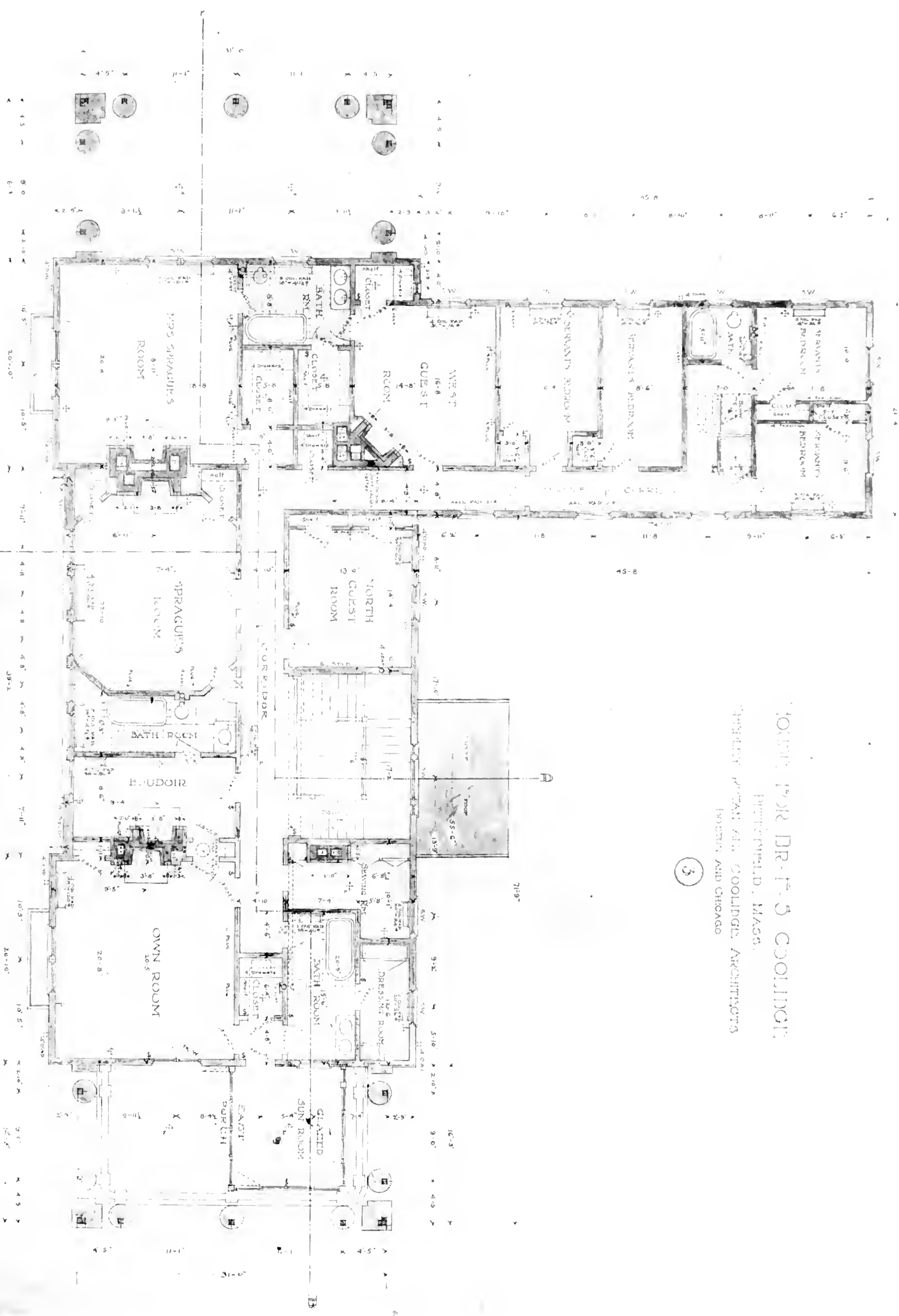
FIRST FLOOR PLAN.  
HOUSE FOR DR. F. S. COOLIDGE, PITTSFIELD, MASS.  
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



THE ARCHITECTURAL REVIEW

HOUSE FOR DR. F. S. COOLIDGE,  
PITTSFIELD, MASS.  
SHEPLEY, RUTAN AND COOLIDGE, ARCHITECTS,  
BOSTON AND CHICAGO

3



SECOND FLOOR PLAN

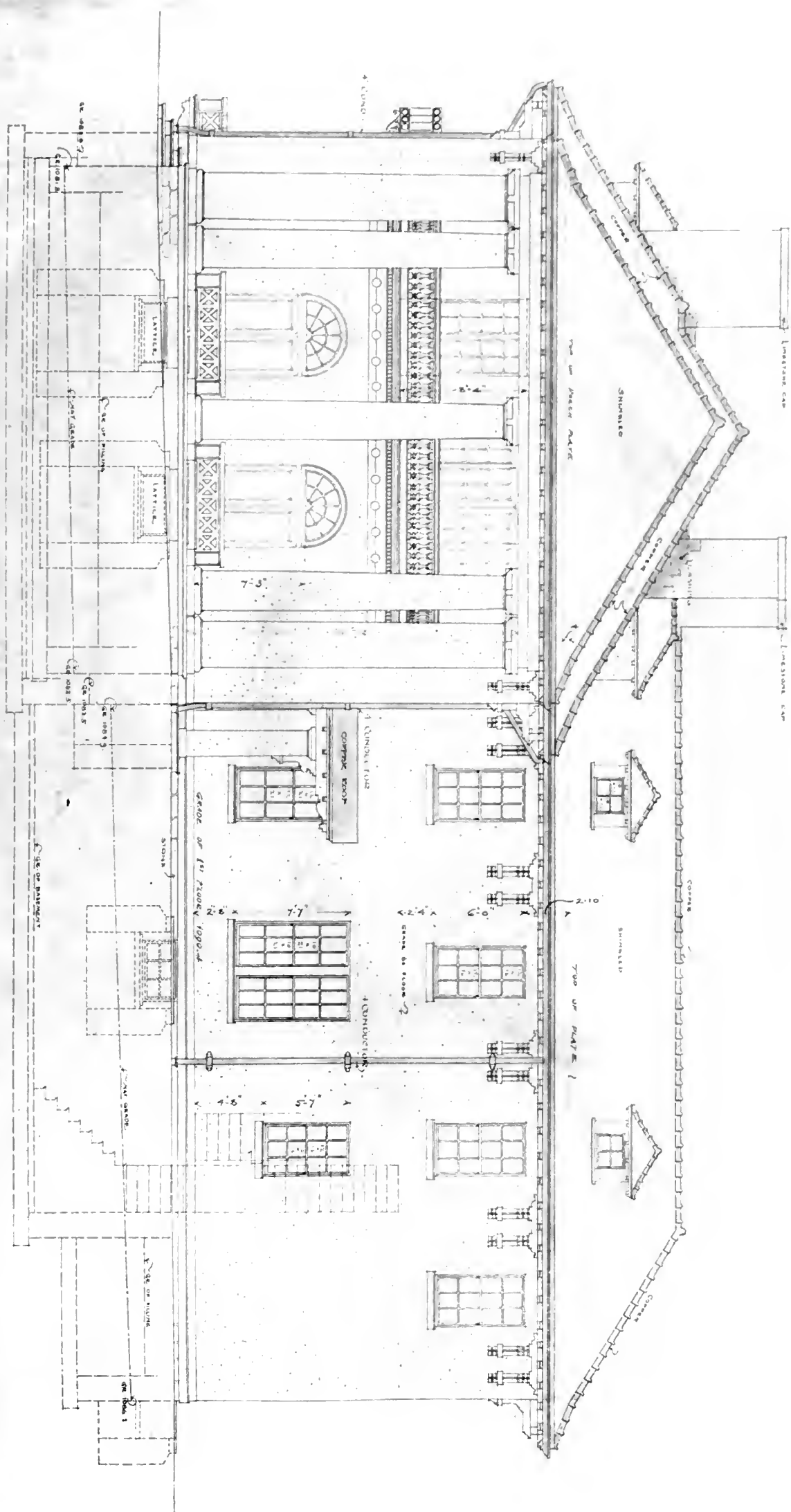
SECOND FLOOR PLAN.

HOUSE FOR DR. F. S. COOLIDGE, PITTSFIELD, MASS.

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.







# EAST ELEVATION

EAST ELEVATION,  
HOUSE FOR DR. F. S. COOLIDGE, PITTSFIELD, MASS.  
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.





LIBRARY.



LIVING-ROOM.



ENTRANCE HALL.  
THE OWL CLUB HOUSE, CAMBRIDGE, MASS.



BANQUET HALL.  
JAMES PURDON, ARCHITECT.



STRANGERS' ROOM.



BREAKFAST ROOM.

THE OWL CLUB HOUSE, CAMBRIDGE, MASS.

JAMES PURDON, ARCHITECT.

# The Architectural Review

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## PLATES

PLATES LXX.—LXXIII.—ACCEPTED COMPETITIVE DESIGN AND WORKING DRAWINGS FOR THE OWL CLUB HOUSE, CAMBRIDGE, MASS. (PLANS AND ELEVATIONS)—JAMES PURDON, ARCHITECT.

PLATES LXXIV.—LXXVII.—HOUSE FOR DR. F. S. COOLIDGE, PITTSFIELD, MASS. (PLANS AND ELEVATIONS)—SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

THERE SEEMS to be an ever-increasing dissatisfaction with the result of The Hague Peace Palace competition. Not that the dissatisfaction is new, for the whole affair has probably grown tiresome by this time to all concerned. The latest step is the protest which the Dutch competitors have made against the award, basing their claim on the admission of the jury that the building could not be built for the money, and that therefore the conditions of the program had not been followed. As *The Architect* says: "The numerous judges who were appointed have reason to be ashamed of their mode of acting. They knew the extent of the funds likely to be available, and yet a design was selected which any builder must have seen would cost far more than the sum indicated. Mr. Carnegie has acted loyally and has not withdrawn his offer, although from the fiasco there is a probability that his money will be wasted on a folly instead of a palace. But he has wisely declined all appeals to increase his 300,000£, and his resolution will probably lead to another competition. All that is at present gained by the contest is a demonstration that in architectural affairs there is not safety in a multitude of counselors. A number of Dutch women would have served equally well as judges."

Of course the overstepping of the money limit is a regrettable thing in a competition, because it makes the whole thing manifestly unfair to all but the winner, or at least to all who have conscientiously kept within bounds. But to us the most regrettable thing of all is the fact that so commonplace a design has secured the award. It is a cross between the Trocadero of Paris and a German Festhalle. It has no monumental dignity. The very idea of the calm discussion of measures for peace brings to mind the noble dignity of cathedral or temple.

THE GREAT MOVEMENT for beautifying our cities has at last reached Chicago, and comprehensive plans for the development of the city along artistic lines are to be prepared under the supervision of one who has done more, perhaps, than any one else to make our great cities beautiful, Daniel H. Burnham. He has given his services without pay, the pleasure of working on what will be his masterpiece being sufficient reward. The expense of preparing the plans, from \$25,000 to \$50,000, is to be raised by subscription, the proposal being to raise at least \$100 from each of two hundred and fifty public-spirited citizens. Eighty men have already given their assent to pay the sum asked from each.

Public places and driveways are considered, a north and south boulevard, an outer park system, and, what seems most satisfactory to us, the redeeming of the entire length of the city lake front.

When completed the plans will be published and made a permanent exhibit. Like the competitive plans for the University of California, they are not an authorized scheme which is to be carried

out, but are the presentation of a developed and studied idea, so that every citizen of Chicago may see what can be done to beautify his city.

From the pages of *Construction News* we quote the following:

"As far as Mr. Burnham has worked them out, they will provide, among other things, for the following:

"A connecting link between the north and south boulevard systems.

"Outer parkway, 100 feet wide, extending from Jackson Park on the south to Lincoln Park on the north, with lagoons between it and the shore line and to be connected with streets by bridges of artistic design.

"System of public squares, circles, triangles, and other public places, with driveways and boulevards forming a harmonious combination, such as Mr. Burnham lately prepared for San Francisco.

"Provisions for the regulation of street traffic, the designation of certain streets exclusively for heavy traffic and others for lighter vehicles and pedestrians, with the object of effecting the greatest convenience for strangers and residents in reaching hotels and railroad stations.

"Public fountains and other conveniences and statues of artistic merit in public places.

"An outer park system, something after the plans projected by the county board when Henry G. Foreman was its president."

## Book Reviews

BUILDING DETAILS — Part One, by Frank M. Snyder. 16 x 22 inches, 10 full-page plates from drawings by the author. New York: Frank M. Snyder, and London: Technical Journals, 1906. \$1.50 net. These ten superbly drawn plates, copies of the working drawings of McKim, Mead & White, Boring & Tilton, and Ackerman & Ross, show the highest development of office draftsmanship. Their make-up is well-nigh perfect, on the same plane with the ¾-inch scale drawings from the Office of the Supervising Architect of the Treasury. We venture to say that they will add greatly to the increasing excellence of office drafting in this country.

THE MODERN HOME. Walter Shaw Sparrow, Editor. 8 x 11 ¾ inches, 40 pages in color, 116 pages of half-tones and sketches. Cleveland, Ohio: 1906. M. A. Vinson. \$3.50. This, as its subtitle explains, is "a book of British domestic architecture for moderate incomes," and is a companion volume to "The British Home of To-day." It contains the domestic work of such well-known men as Arnold Mitchell, Voysey, Guy Dawber, Lutyens, and the interior work of such decorators as Frank Brangwyn and Walter Crane. We must acknowledge that American architects can find no better assistance anywhere in the world than from the study of the best English domestic work, and some of the best work is in this book.

"THE STUDIO" YEAR-BOOK OF DECORATIVE ART. 8 x 12 inches, 24 pages in color, with over 500 photographs. Cleveland, Ohio: M. A. Vinson. \$3.50. On looking over this book one is struck by the fact that where there is a well-studied interior it is the work of an architect. Where the ceiling-beams are thin and weak, the walls divided into parts which are guiltless of proportion, and grilles and gingerbread present in force, then we almost invariably find the interior "designed and executed" by somebody. Luckily these aberrations are comparatively few. Many of the interior furnishings are good; some of them belong to that growing class of decorations which are clever and charming at first sight, tolerable at the end of a week, and unbearable at the end of a year. Happily there is not a great deal of this sort in the book.

THE GOLDEN DAYS OF THE RENAISSANCE IN ROME, by Rodolfo Lanciani. 6 ½ x 9 ½ inches. 32 full-page plates, 61 illustrations in the text. Boston and New York: Houghton Mifflin & Co., 1906. \$5.00 net. It has long been well known that the architect must be well founded in the humanities, as well as in the arts and sciences. Therefore, from poring over Letarouilly and Strack, Mauch and Bühlmann, he will turn with enjoyment and profit to the human side of the Renaissance in Rome, as it is written and pictured in this book. It is, perhaps, second only to the immortal narrative of Benvenuto Cellini. The illustrations are beautifully done, many of them being copies of old and interesting drawings.



(From "The Builder," London.)

(From "The American Architect.")



Marischal College, Aberdeen. A. M. Mackenzie &amp; Son, Architects.



House of J. N. Doubleday, Esq., Mill Neck, L. I. Kirby, Pettit &amp; Green, Architects.

*The Architect* and, indeed, nearly all the English architectural magazines have begun the publication of views of the new Marischal College, Aberdeen, by Messrs. Mackenzie & Son. This is one of the most important buildings recently erected in England on national architectural lines. At first sight of the work it seems surprisingly good, but when one gets other views of it, one sees that it is by no means quite as good as it ought to be. In its whiteness and brilliancy of outline, it gives a sudden effect of both dignity and vivacity; and it is not until one begins to study it in detail that its shortcomings are obvious. It is built of a coarse white granite; and of necessity the material has governed the detail, which, omitted almost entirely from the lower stories, appears along the sky line in multiplied pinnacles and pierced parapets, extremely coarse in detail. This is probably inevitable and judicious, for it is perfectly proper that architectural detail should be governed to a great extent by the materials in which it is wrought; but it hardly seems necessary that the other obvious defect, namely, the mechanical rigidity of the stone-coursing, should so obtrude itself. In spite of this, however, the building is notably a credit, for it is national in its style, and therefore unaffected and convincing. Good photographs may be found in *The Architect* for October 5, October 12, and October 19.

The same magazine is publishing in its cathedral series views of that most interesting and little known work, St. David's, Wales. Its naïveté and personality (in which are writ large the qualities of Bishop Gower) offer one of the most charming subjects for study to be found amongst British examples of church building. There is little else in *The Architect* for the month that is of particular interest, unless one excepts the new and very Parisian Ritz Hotel in London.

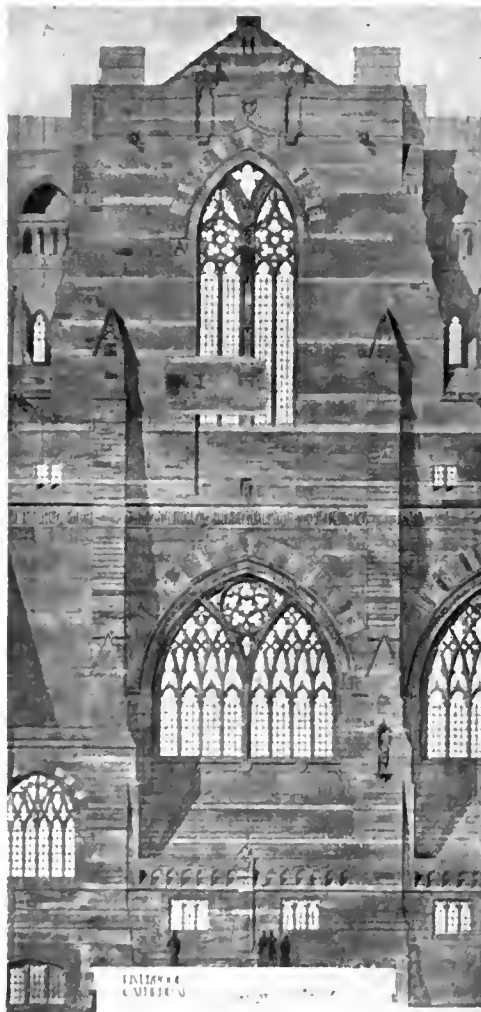
(From "The American Architect.")

Providence Hospital, Washington, D. C.  
Wood, Donn & Deming, Architects.

## Current Periodicals

### A Review of the Recent American And Foreign Architectural Publications

(From "The Builder," London.)

Liverpool Cathedral Detail.  
G. Gilbert Scott, Architect.

a structure which, while giving the impression of curious outlandishness in the midst of the London streets, is, nevertheless, a valuable corrective in its scale to the inadequate products of so many of the English architects who endeavor to solve a similar problem.

Marischal College is also illustrated in *The Builder* for October 6, the only other important contribution for the month being a large scale detail for one of the choir bays of Mr. Scott's Liverpool Cathedral. Here, while the jointing and coursing of the stonework are worked out in the most subtle and satisfactory way, in sharp contrast to the work done in Aberdeen, and while the general massing and proportion are superb and notable, the tracery of the windows strikes one as strained, fantastic, and unbeautiful. This is about the only point against which, thus far, one can bring any criticism, but to us it is a serious and a vital one.

Window-tracery is not an arbitrary filling-in of a given void by curves and cusps, bars and mullions of stone. It has the double function of forming an intimate part of the whole design, and of furnishing as well a system of beautiful lines on the outside and of beautiful light-spaces on the inside. We cannot but feel that here the architect is failing seriously.

In *The Builders' Journal and Architectural Engineer* for October 3 are many views of the new Blue Coat School, Liverpool, to us a deplorably inferior example of Georgian motives flung together with a total lack of any idea of composition and proportion. On the other hand, the new offices for the Mersey Docks and Harbor Board, by the same architects, are big, vigorous, and imposing. The photographs thus far shown are quite inadequate, but a personal inspection of the building itself,

(From "The American Architect.")

Detail of Apartment-house, Paris.  
Charles Klein, Architect.

(From "The American Architect.")



House of Major R. D. Jewett, Washington, D. C.  
Marsh & Peter, Architects.

(From "The Brickbuilder.")



Washington Park Warehouse, Chicago.  
Argyle E. Robinson, Architect.

(From "The American Architect.")



R. C. Chapel, State Hospital, Poughkeepsie, N. Y.  
Elliot Lynch and W. H. Orchard, Architects.

which is now clear of all its scaffolding, shows a really impressive and even magnificent building, even though the detail is the same uncultured phase of Georgian that has been used in the Blue Coat School. This October 3 issue of *The Builders' Journal* (devoted entirely to Liverpool work) shows, though most inadequately, a large number of most interesting structures, including the Royal Insurance Building, by Mr. J. Francis Doyle, with Mr. R. Norman Shaw, Advisory Architect; the "New Central Hall," by Messrs. Bradshaw & Gass, and the New Cotton Exchange, by Messrs. Matear & Simon; also in this number is a photograph of a model of the portion of the Liverpool Cathedral now under construction. The rest of the numbers for the month are unimportant, until one comes to the issue for October 31, when various small photographs are shown of a new church at Tooting Graveney by Mr. Temple Moore. We should like to reproduce views of this church, but the illustrations are so poor we find it impossible. *The Builders' Journal and Architectural Engineer* has a habit of getting hold of good work that escapes the notice of the other magazines, but it has an equal habit of printing these things after a very poor fashion, a condition which we exceedingly regret.

*The Architectural Review* (London) for October contains the second of the papers in reply to the attacks on his system of architectural refinements, by Professor Goodyear. The frontispiece is of as exquisite a domestic interior as one could imagine, by Mr. R. S. Lorimer. Other views of the exterior and interior of this most interesting and beautiful piece of work are given, together with many views of a strongly contrasted house by Messrs. W. Dunn and R. Watson, the latter being Grinling-Gibbonsed from ceiling to floor, to the full content of those who like this sort of thing. The new Belfast City Hall, by Alfred Brumwell Thomas, strong and dignified in its mass and proportions, is very completely illustrated. Its detail we might criticize as we did in our September number, but the ensemble of the building is the work of a master, which after all is of most importance.

All the English magazines for the month are recording the hard time the British public is having at present with the various schemes of ecclesiastical restoration that are now on foot. York, Winchester, Ely, and Exeter are all in the hands of the restorer. At York the flying buttresses of the nave, which were never built to support the masonry vaulting that was never constructed, are now being put in place; Ely's west front, which time and the Puritans had reduced to a black wall of undistinguishable components, is now being made interesting with supposititious ornament cut in a bright, hard, yellow stone. If these things were not enough, a large number of new schemes for the total rehabilitation of abandoned ruins have been put forth. Roslyn Chapel is threatened with restoration, several of the Abbeys are confronted with the possibility of new naves or choirs, and finally the owner of Glastonbury Abbey, disheartened evidently by the sharp comments that have

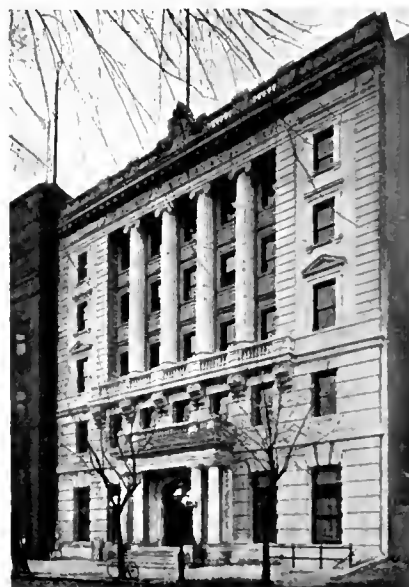
been made of late on his stewardship, has offered this most sacred relic in England at public sale. Verily the way of the purist in England is hard.

*The American Architect* continues during October its reproduction of photographs of ecclesiastical screens, those in the issue for the sixth of the month being free from the little-known cathedrals of Rodez and Limoges in France. Messrs. Wood, Donn & Deming's new Providence Hospital, Washington, D. C., is a simple and effective piece of work marked by slightly Mexican detail in its upper portion. The priest's house for St. James Parish, Brooklyn, N. Y., by Mr. George Stretton, is a neat combination of American Colonial and the type of revived Classicism that marked the high Renaissance in Rome. Horrors piled on Art Nouveau horrors characterize a recent Apartment-house in Paris, as manifested in the issue of this magazine for the thirteenth. They are, however, offset, so far as this number is concerned, by some rather grim half-timber work at Bryn Mawr, a niggled and uneasy Railway Station in Amsterdam, and a curious house at Mill Neck, L. I., with a kind of Mt. Vernon water front and "shingle style" garden front. Whether one likes the design or not, there is no question but that the house would be a joyful thing to live in; and after all, is not this a legitimate test?

A Colonial norm with alien fixings seems to be the vogue nowadays, and in the issue for October 20 we find a very successful example of this sort of thing in the shape of a house in Washington, by Messrs. Marsh & Peter — a house thoroughly good in its mass and composition (and in its detail, if you care for detail of that ilk). An extremely charming little Roman Catholic Chapel, by Messrs. Elliot Lynch and W. H. Orchard, is also published in this number, and there are as well many working drawings of "The Home Club" in New York, by Messrs. Gordon, Tracy & Swartwout. These latter drawings are continued in the issue for October 27, and show some very interesting North Italian details.

The letter-press in *The Brickbuilder* for October is unusually interesting, containing as it does the conclusion of a most useful series of articles by Mr. L. M. Leisenring on things worth seeing in Spain, a country curiously disregarded by the majority of architectural travelers; a scientific and minute scheme for arranging and cataloging photographs evolved by Mr. William Stanley Parker, and another of Mr. Frank Chouteau Brown's articles on the relation between English and American domestic architecture. The illustrations are very varied, though none of them shows any notable originality, except a most admirable warehouse in Chicago, by Mr. Argyle Robinson. This latter is so thoroughly sensible and consistent that we reproduce it with satisfaction. The Home for Old Ladies at Harrison, N. Y., by Messrs. Bruce Price & de Sibour, is sufficiently vigorous in its composition and massing of materials, but to us it hardly suggests with any degree of insistence its particular function, being severe and monumental. There are modest but excellent examples of applied Georgian

(From "The Brickbuilder.")



Y. M. C. A. Building, Washington, D. C.  
Harding & Upman, Architects.

(From "Architecture.")

(From "Architecture.")



State Capitol, Harrisburg, Pa. Jos. M. Huston, Architect.



City Hall, Newark, N. J. J. H. &amp; W. C. Ely and Mowbray &amp; Uffinger, Architects.

principles in the shape of offices, a public library, and a country residence, by Mr. G. Harris and Mr. George T. Pierson, Messrs. Peters & Rice, and Mr. James Purdon, and also a strongly massed Christian Association building in Washington, by Messrs. Harding & Upman. In the department of "Selected Miscellany" appear two models in terra-cotta of the arms of the State of New York. These two taken together are very interesting as showing the two ways of getting at heraldry, the wrong and the right. It must be said, of course, that the arms of the State of New York, like those of the majority of the other States, cities, and corporations of the United States, are inexcusable from every standpoint, being neither heraldry nor art. Mr. Heins has made no effort whatever to translate the grotesque features of the New York arms into heraldic forms. He accepts them as they stand, and the result is hopeless. On the other hand, Mr. Hardenberg has recognized the impossibility of the arms as they are and has tried his best to give them heraldic quality, although of course he has taken liberties. This matter of official heraldry in America is one which should be dealt with pretty sharply. At present our civil corporations are a scandal in the eyes of those who know. The Episcopal Church has taken a long step in the right direction of late, and it is to be hoped that this movement may extend to the various commonwealths and cities of the United States.

*Architecture* for October is almost entirely given over to the New State Capitol at Harrisburg, Penn. The impression it gives, outwardly, is of extremely weak and ineffective proportion and composition. Internally, the various apartments seem to have little dignity or nobility, though undoubtedly possessing a superabundance of decorative gorgeousness. In spite of all, the work is distinctly commonplace and unimaginative, while it is quite destitute of the qualities of logic, development, relationship, and mass that are the salient characteristics of the best type of work developed by the graduates of the French schools. The new City Hall in Newark, N. J., by Messrs. Ely of Newark, and Messrs. Mowbray & Uffinger of New York, is strong just where the Pennsylvania Capitol is weak, and though we are out of sympathy with many of its qualities, it is a piece of strong massing and sound relations. Of the two prize drawings published from the Beaux-Arts competition, we can only say that the class gateway is of the most mechanical and ineffective type of alleged Tudor, while the jubé is a rather clever treatment of the regular flamboyant Gothic

type. Mr. E. W. Dobbs has in *The Inland Architect* for October a sound and enthusiastic article on the use of heraldry in architecture. Amongst the illustrations is one of Mr. Frank Lloyd Wright's characteristic houses, a dignified entrance hall for the Northern Trust Co. Bank, Chicago, together with several other interior views by Messrs. Frost & Granger, and a curious type of structure for a Christian Science organization in South Bend, Ind., by Mr. S. S. Beman.

The principal article in *Indoors and Out* for October deals with "Castletown," one of the latest additions to the Newport residences, by Mr. E. P. Whitman. This is a stately and formal edifice of brick and white terra-cotta, with interiors of many varied types of design, many of them showing a good deal of originality in treatment. A particularly valuable article in this number is one by Mr. E. W. Gregory on the structural aspect of half-timber work. In this paper we are shown very clearly the methods of real half-timber construction

and the contrast that exists between them and the contemporary habit of building a wooden house and then nailing on planks where required for decorative purposes.

Another of Mr. Platt's fascinating compositions of architecture and gardening, in the shape of a house and surroundings for the Rev. Joseph Hutcheson, appears in *The Architectural Record* for October. This article is followed by one on various charming country places by Mr. Myron Hunt and Mr. Elmer Grey; this, again, by several papers on bungalows, two houses by Mr. R. C. Spencer, Jr., and another house with its grounds by Mr. Platt. All this work is unusually charming, and gives a very encouraging

idea of the development of domestic architecture in this country. One curious episode in Southern California is noted under the head of "An American Venice," where the architects, Messrs. Marsh & Russell, have shown what they can do in evolving a new town out of the elements of Venetian architecture. The elements are there in detail, but the exquisite sense of fenestration and mural composition is entirely lacking.

Several Seattle houses are illustrated in *The Western Architect* for October, one of them a rather startling exhibition of fictitious "Gothic." Many of the new buildings by Messrs. Cope & Stewardson for the Washington University, St. Louis, are shown in an unfortunately small scale, considering the extreme interest of the work.

From *La Construction Moderne* we reproduce a piece of radical French work.

(From "The Inland Architect.")

First Church of Christ, Scientist, South Bend, Ind.  
S. S. Beman, Architect.

(From "La Construction Moderne.")

Maison du Peuple, Paris.  
M. Aug. Rey, Architect.



# The Architectural Review

Volume XIII

December, 1906

Number 12

## The Architecture of the Missions, II.

By Carroll Bennink

AS the illustration in the last number of the magazine shows, San Gabriel is a single building of unique design. San Juan Capistrano and San Luis Rey, the other two notable missions, are extensive in plan, each with great courtyards flanked by the church. Capistrano spreads over the gentle declivity of a hillside above the town. There are two courtyards: one open, the second a closed quadrangle of sixty-four arches. In olden days, when the mission was in its prime, there were fountains in each court, and the ground was laid out in parterres, kept green, as in all southern California, by constant irrigation in summer, when no rain falls.

Between the two courtyards is the kitchen wing, with the refectories, while around them were the dormitories for monks, travelers, and Indian neophytes, with storehouses and shops. The present chapel is close by the ruined church, and here one of the brothers of San Luis Rey comes twice a month to preach to the Mexican villagers.

Of the forecourt, many of the arches are gone and only their pillars remain standing in picturesque ruin. It is now a beautiful waste of green and white and scarlet, of squash-vines, roses, lilies, and geraniums. The pepper-trees drop their red berries upon the ground, making a brilliant carpet for the hot and dusty soil.

Peach and plum trees drop their fruit by the old well, while the great leaves of the melon and squash vines half cover the stones of the well-curb, between the stacks of tasseled corn. It is not time nor the hand of man which has been so destructive here, but the earthquake, the dreaded "temblor" of California.

The second or inner court is almost wholly in ruins. Much of it was built of adobe bricks, which disintegrated under rain and earthquake, but, as we can see from the illustration, many of the arches were built of stone and cement, with pillars of wide, flat, Roman brick, and stand as firmly to-day as they did a century ago. The court is about two hundred and twenty-five feet square,

with a continuous arcade, sixteen arches on each of the four sides. Some are semi-circular; some are composed of two quadrants with a short horizontal filling in, this being the naïve method by which the priest-architect filled out his necessary distances.

The seven-domed church of Capistrano, once the pride of all the missions, was the work of the master-mason brought from Culiacan, Mexico, in 1797. In 1801, after several crackings of wall by earthquake, it was completed, and three days of festivity, honored by the presence of the governor of California and the "army" celebrated the event. There were also priests from most of the other missions, and a great concourse of Indians. But the church was doomed. In the year 1812, dreadful year of earthquakes, its destruction befell. The record says, "A loud, rushing sound was heard, without any breeze, out on the ocean and east among the hills." The great

tower fell over on the dome, which, being of unhewn stone held by cement, collapsed. But five or six besides the officiating priest escaped; forty or more were crushed to death. The ruin which the earthquake wrought was increased by gunpowder with which misguided enthusiasts blew up the débris, intending thereby to



1. Mission San Juan Capistrano, California. Forecourt.



2. View of the Mission from the Town.



3. Curiously Moulded Architrave, Capistrano.



4. Kitchen Wing and Tile Chimney, Capistrano.

facilitate the work of rebuilding. There is no doubt that this church was of faulty construction in its domes and walls, for the voussoirs here, as elsewhere in a number of arches and domes, were not shaped, but simply held in place by cement. It is easy to see how a severe earthquake would rack and shatter such defective work.

We must always remember, however, the enormous difficulties against which the missionaries struggled. They were obliged, first of all, to teach the savages how to make mortar and bricks; then to build roads into the mountains, through valleys and over precipices, for hauling wood and stone. No timber must touch the ground on its way from the mountains to its consecration in the building. Of course the superb climate (that pride of California) aided them, for there were no snowstorms, no sleet and hail and ice, and from March to October no drop of rain.

These ruins at Capistrano have been cleared of debris by the Landmarks Club of California, a society which deserves most grateful mention for its work. Four hundred and fifty feet of arcades have been reroofed and refloored, intelligently and accurately. Crumbling walls have

been stayed, cemented, and buttressed in a very thorough manner.

Even in its sadly ruinous state Capistrano has the charm of wide-stretching court and many-arched cloister, down whose long and silent vista the cross-play of sunlight and shadow falling upon the tiled floor is immeasurably sad and beautiful — sad in its loneliness, beautiful, not in richness of carved or fluted column, but in its good proportion, warm color, and most of all in its harmony with the environment of brown hills and green valleys. For these things make architecture a real, not a clever, art. Above all, in the missions, the great merit has been attained of making the beauty of building rest on the beauty of the setting. If, then, Capistrano is now a work to charm the eye, how much more interesting must it have been in its prime. One wishes to see it as it was then, when every roof was covered with the brilliant red tiles, when the shady cloisters had tiled

floors, instead of the bare earth. Here the young acolyte, sitting in the warm sunshine of the rose garden, walking in the shade of the arcade, or kneeling before the altar and the nine saints in their niches in the church, dreamed of the glory of Giovanni di Capis-



5. Ruins of Church, Bells, and Chapel, Capistrano.



6. Inner Courtyard. Arcade of Sixty-four Arches, Capistrano.



7. Forecourt. Ruins of Church, Capistrano.





8. Mission San Luis Rey de Francia. Looking across the Courtyard.



9. Façade of Church and Cemetery Entrance, San Luis Rey.

trano of Italy, fifteenth-century crusader, patron of this church so far from his native country.

From Capistrano one travels southward a day's journey to reach San Luis Rey, the greatest of all the missions. San Luis Rey de Francia is its full title, thus named in order to discriminate it from San Luis Obispo (Bishop), as well as to perpetuate the memory of its patron saint, Louis IX. of France, the crusader.

The road from Capistrano goes down through the valley with its sycamores and cottonwood trees to the sea, a mile away. Then it turns sharply to the south over the beach, between the high adobe cliffs, many-hued and multiform, and the great lonely Pacific, without smoke or sail. Yet this bay has seen more than one explorer's ship anchored on its silver waters—Vancouver, Duhaut-Cilly, Dana, the sailor-author, or the French pirate Bouchard, who bombarded Monterey and sacked Capistrano. Beyond the inlet is a range of purple mountains running down to the sea; their more distant peaks are cut off by quick shifting curtains of silver mist. To the westward the ocean merges, not into the horizon, but into the dazzling mist. All up and down as far as the eye can see is the line of white surf with its melancholy roar. Curlews flash by in the sun, flying and turning in unison, black or white as the sun strikes them.

Through an opening in the carved cliffs the road passes up to the rolling plateau above, stretching away inland to the mountains, sometimes near, sometimes distant. The whole coast of California from San Francisco to San Diego is like this, with no harbors.

First the beach, then the clay cliffs, then the mesa, and beyond that the mountain barrier which cuts off the coast from the interior. Occasionally a valley with its river cuts through east and west, connecting shore and interior, and it is in these watered valleys that the missions are located, for in summer they are the oases in the dry land. Occasionally, also, the moun-

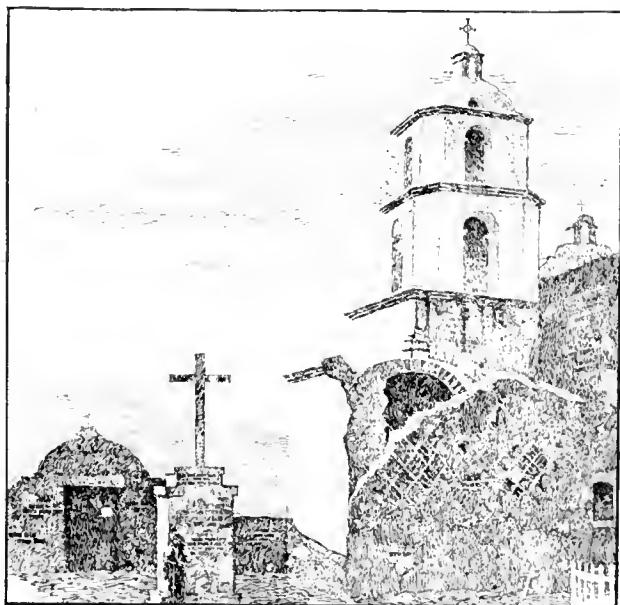
tains encroach upon the sea itself in great promontories, and then the road, the Camino Real, must pass behind them into the inner country, until it comes out on the beach or mesa again.

The hills are full of color, purple or lavender, and even a brilliant red in the soil, or yellowish-brown. In winter they are covered with green. There are many cattle, for it is all a great ranch, though the stranger wonders where they get enough to eat in summer. And where there are cattle there are skeletons and buzzards. The latter circle about in the sky, or perch upon the wire fence with wings outspread. Quail in abundance run through the cactus and sage brush, uttering their shrill pipe. A lonely journey it is, and little changed in the century which has elapsed since the heroic missionaries with their guards of soldiers passed by on their northward journey; not unknown in fiction either, for over this road Ramona and her Indian husband fled southward to San Diego.

When night shuts down, with its fog, the proper thing to do is to drive your wagon under an oak-tree, hang a grain-bag to windward to keep out the flying fog, and make your bed under the wagon. Then to the music of the distant surf or the occasional yelp of a coyote you fall asleep.

The morning, like all mornings here, will be drear and foggy until nine o'clock, when the fog suddenly vanishes into thin air, leaving a cloudless blue sky. By the valleys of San Onofre and Isidora, with their carpet of short grass dotted with oaks and scented bay-trees, by a ruined adobe hut on the verge of the cliff

(the only house in the journey), you come to a hilltop. Then picture to yourself a long, level valley filled with grass and trees and flowers, walled in by the rugged and barren hills. Standing on an elevation in the center of the valley are the distant but clearly visible yellow walls; above them the clear morning sun rests on the tower and dome of San Luis Rey. The road to the



10. Cemetery at San Luis Rey.



11. Side Entrance to Church, San Luis Rey.

mission winds around and up this terrace, by the adobe fence walls and cactus hedges, parts of the old palisade. First we meet the ruins of the old courtyard as seen in the eighth illustration, a long arcade now unroofed and crumbling, but marking distinctly the great enclosure. Duhaute-Cilly tells us that the courtyard was placed upon a terrace both without and within, to give additional height. He says:

"The building forms a long square of five hundred feet on each side. The main façade is a long peristyle borne on thirty-two square pillars supporting round arches. [See illustrations eight and nine.] The edifice is composed indeed of only a ground floor, but its elevation of fine proportions gives it as much grace as nobleness. It is covered with a tiled roof, flattened, around which reaches, as much within as without the square, a terrace with an elegant balustrade, which accentuates still more the height. [A remaining fragment of this balustrade may be seen in illustrations eight and nine.] Within is seen a large court, neat and leveled, around which pillars and arches, similar to those of the peristyle, support a long cloister by which one communicates with all the dependencies of the mission.

"Two immense gardens, well planted, provide abundant stores of vegetables and fruit of all kinds. The large and easy flight of steps, by means of which one descends into that one to the southwest, recalled to my mind those of the orange garden of Versailles—not because the material was as valuable and the architecture as fine, but there was a certain resemblance in the arrangement, number, and dimensions of the steps."

To-day, of course, there is little of all this left; it is the church which claims admiration. Illustration nine shows it from the best point of view, and makes criticism or analysis unnecessary. Attention should be called, however, to the tower, of simplest

Spanish design, without the corner enrichments which we find on almost all of the Mexican churches. Seen from any point, this tower forms the focus of the composition, and every view of the church seems to arrange itself naturally as it should, with the tower in the proper center of the picture, where the eye rests.

San Luis Rey is built almost wholly of brick covered with plaster, and we who live in a country where marble and limestone are plentiful must realize that there is practically no carved stone in the missions. For this reason a near view of their façades, with very few exceptions, shows extremely crude detail, while a more distant view makes the same detail satisfactory in proportion. To test this, examine the first illustration in this number (Capistrano). The arch impost is formed

of projecting brick courses crudely plastered over with mortar to form the semblance of a classic cornice.

The ninth illustration shows this detail of San Luis Rey as it appears from a moderate distance. In the picture is seen also the wall surrounding the graveyard, with its graceful sweep of arch over the doorway, a motive which has not escaped imitation. Within the graveyard are the crumbling tombs of priest and neophyte. Beyond the graveyard are the melancholy, treeless hills of the south, and farther still, the hazy mountains of old Mexico, the land which was old when our country was young. Twenty miles up the valley to the eastward is the asistencia, or dependent mission, of Pala.

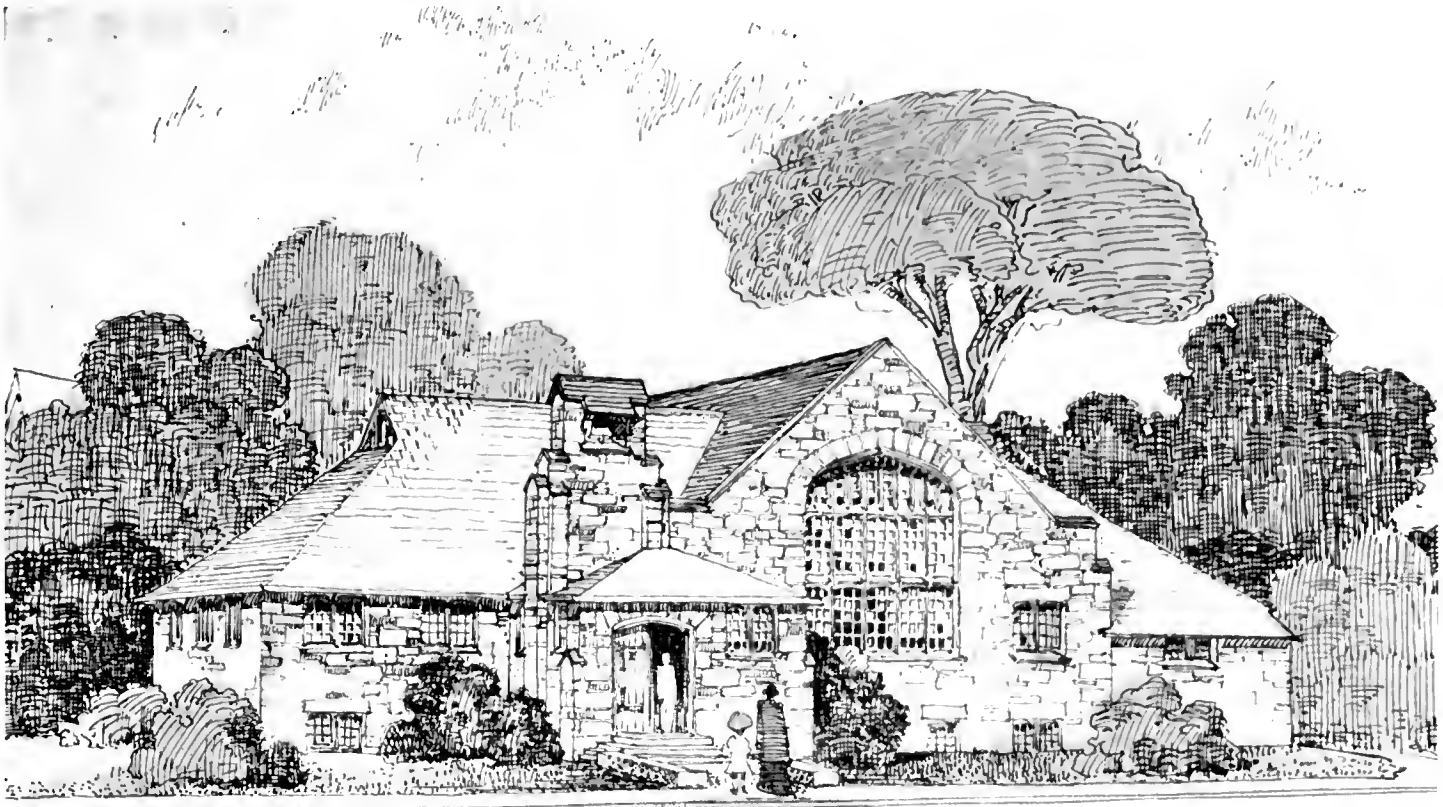
From Pala one returns to San Luis Rey, as eastward is the desert. Though later we may take up the subject of modern work, here we wish to end our study of the old. Shorn of its glory and prosperity, it is still grand and picturesque in its environment of ruined arches. Let us hope that it will still stand for centuries to come, to show how well the missionaries of California did their work.



12. Interior of the Chapel at Pala, California.



13. Bell Tower at Pala. Adobe Fence-wall in Foreground.



SKETCH PERSPECTIVE, STRATFORD STREET BAPTIST CHURCH, WEST ROXBURY, MASS. CALVIN KIESSLING, ARCHITECT.



HOUSE AT COLORADO SPRINGS, COLO.



CALVIN KIESSLING, ARCHITECT.





ENTRANCE HALL.



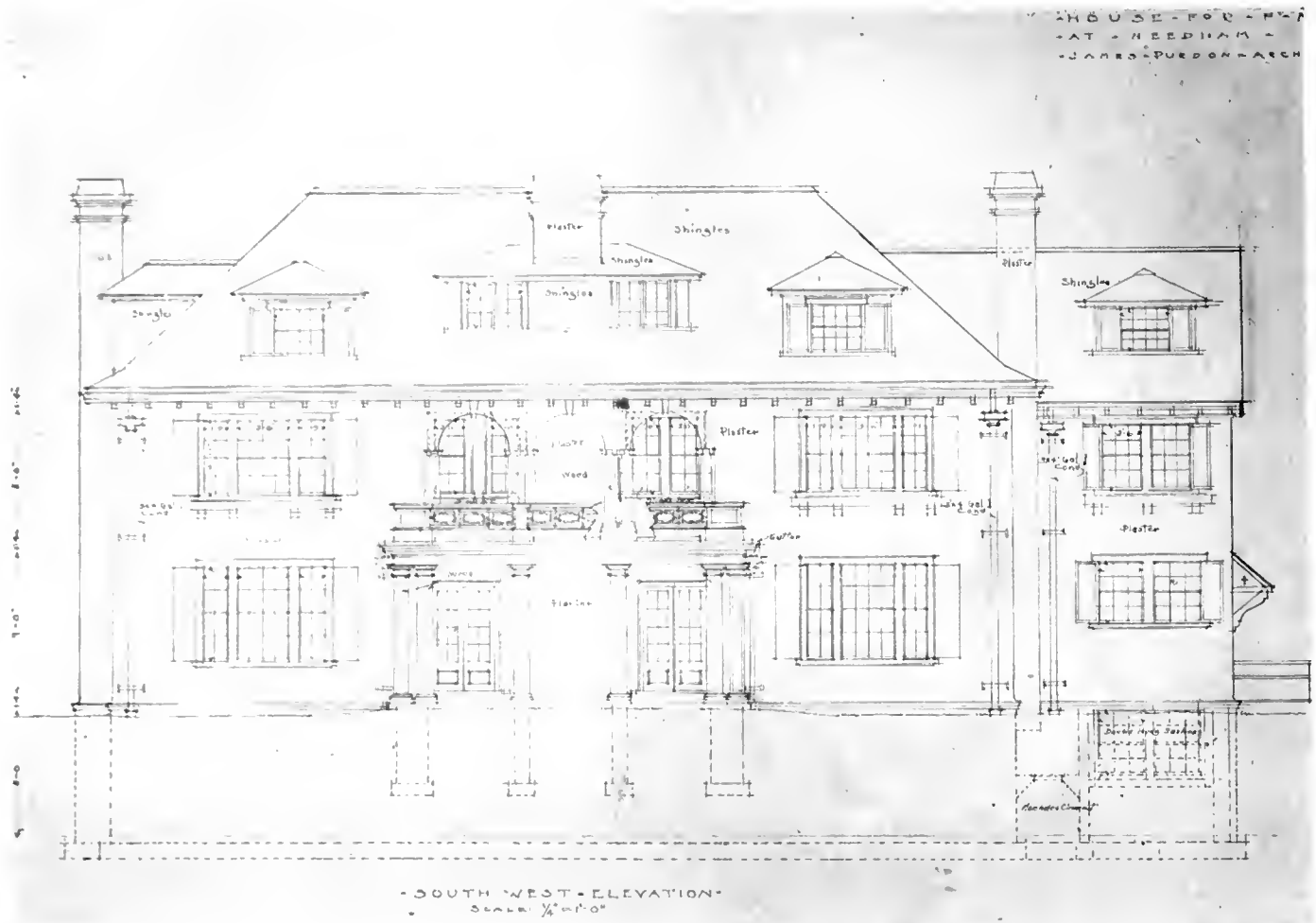
DINING-ROOM.

HOUSE FOR F. MURRAY TORBES, ESQ., NEEDHAM, MASS.

JAMES PURDON, ARCHITECT.

158A.





SOUTHWEST ELEVATION.



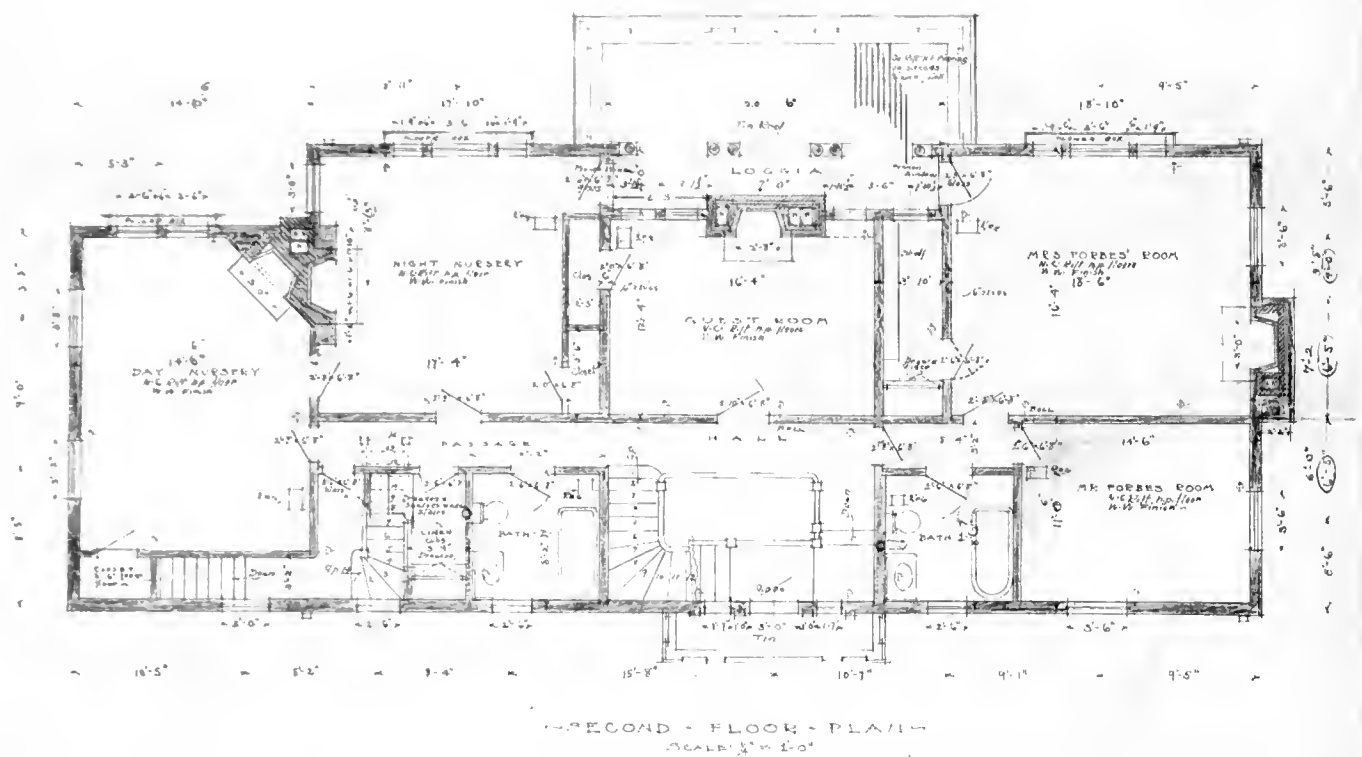
NORTHEAST ELEVATION.

HOUSE FOR F. MURRAY FORBES, ESQ., NEEDHAM, MASS.

JAMES PURDON, ARCHT.

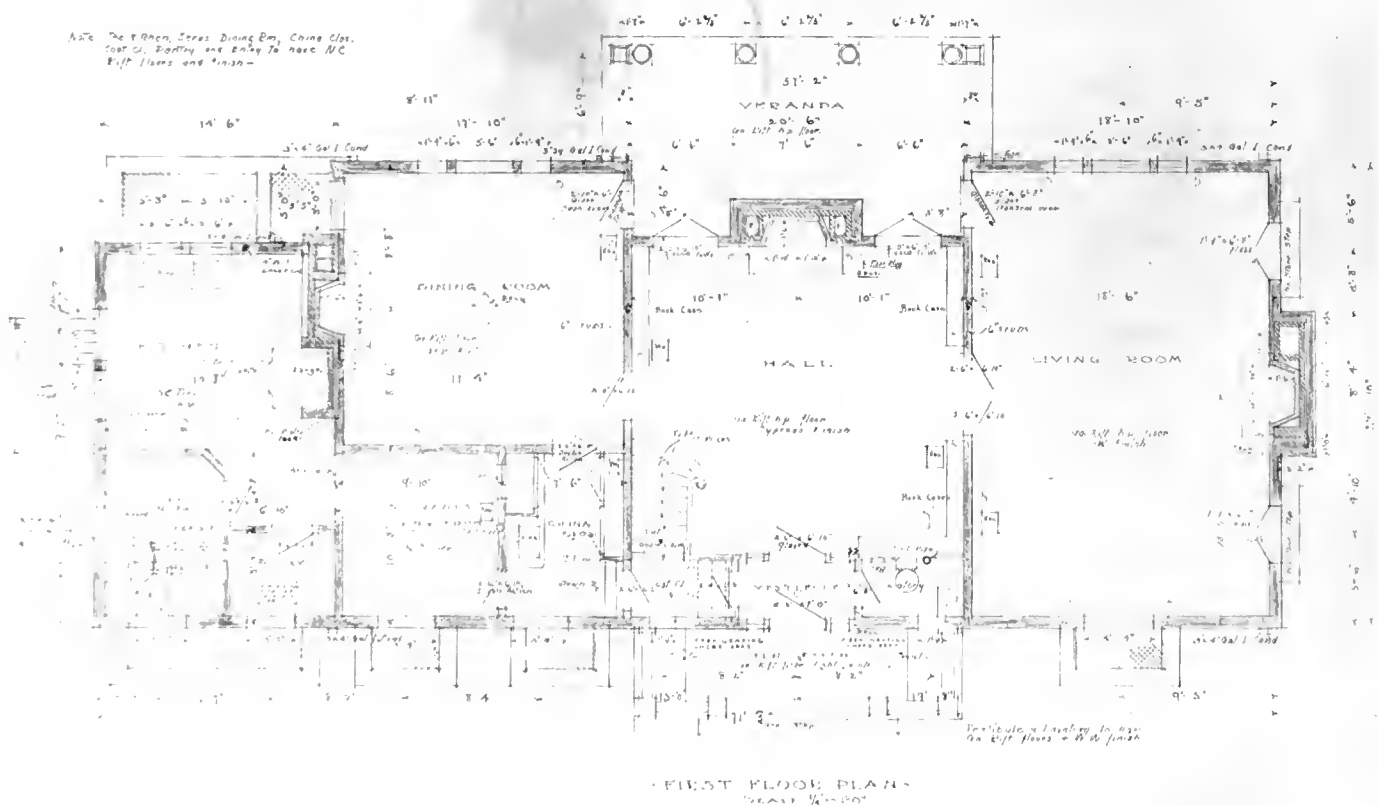


HOUSE FOR F. MURRAY FORBES  
AT NEEDHAM, MASS.  
JAMES PURDON ARCHITECT, 5 BEACON ST.



SECOND FLOOR PLAN.

HOUSE FOR F. MURRAY FORBES  
AT NEEDHAM, MASS.  
JAMES PURDON ARCHITECT, 5 BEACON ST.



FIRST FLOOR PLAN.

HOUSE FOR F. MURRAY FORBES, ESQ., NEEDHAM, MASS.  
JAMES PURDON, ARCHITECT.

158e

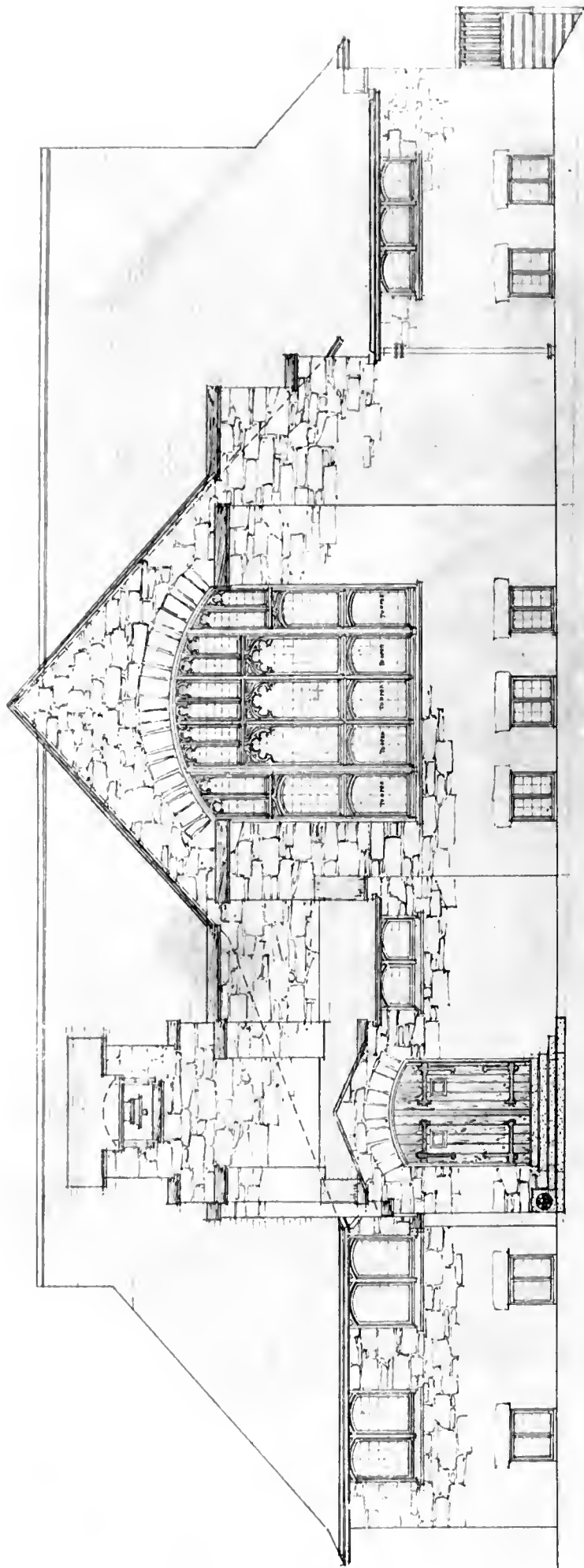
1123

THE ARCHITECTURAL REVIEW

VOL. XLII, NO. 12.

PLATE LXXX.

STRATFORD STREET BAPTIST CHURCH | STRATFORD STREET CORNER OF ANAMAN AVENUE WEST REXBURY MASSACHUSETTS | CALVIN KIESSLING, ARCHITECT  
SPENCER STREET BOSTON MASS. | NO 5



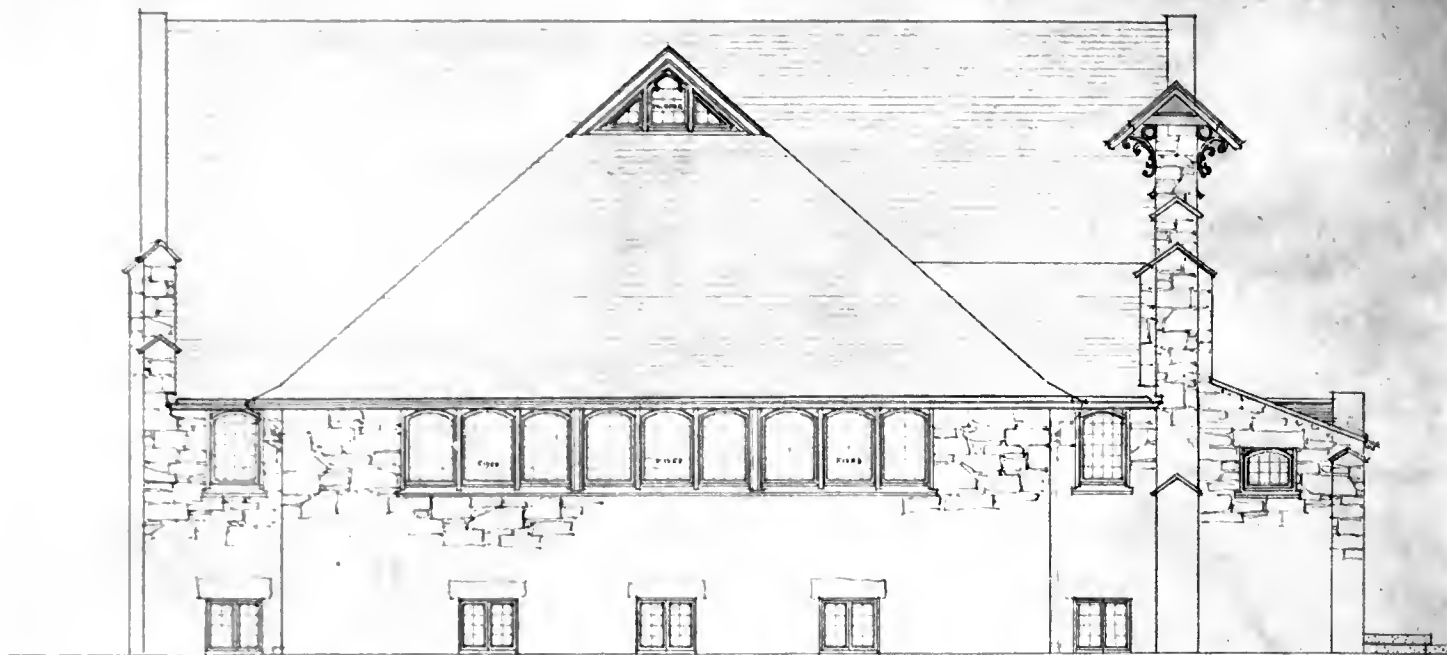
STRATFORD STREET ELEVATION  
ONE QUARTER INCH EQUALS ONE FOOT

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STRATFORD STREET ELEVATION  
STRATFORD STREET BAPTIST CHURCH, WEST REXBURY, MASS.  
CALVIN KIESSLING, ARCHITECT.

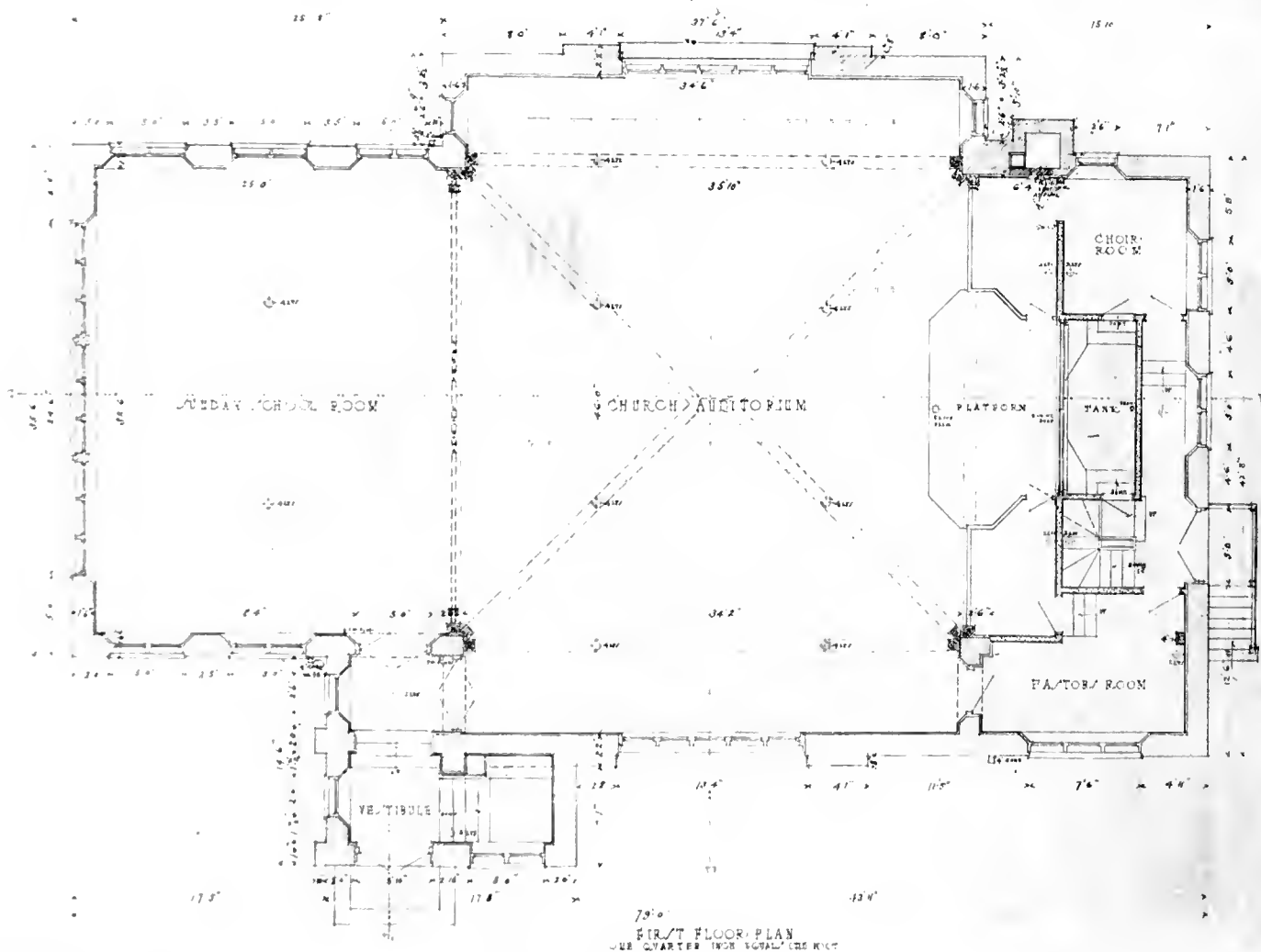


158 25



ANAWAN AVENUE ELEVATION  
ONE QUARTER INCH EQUAL ONE FOOT

ANAWAN AVENUE ELEVATION.

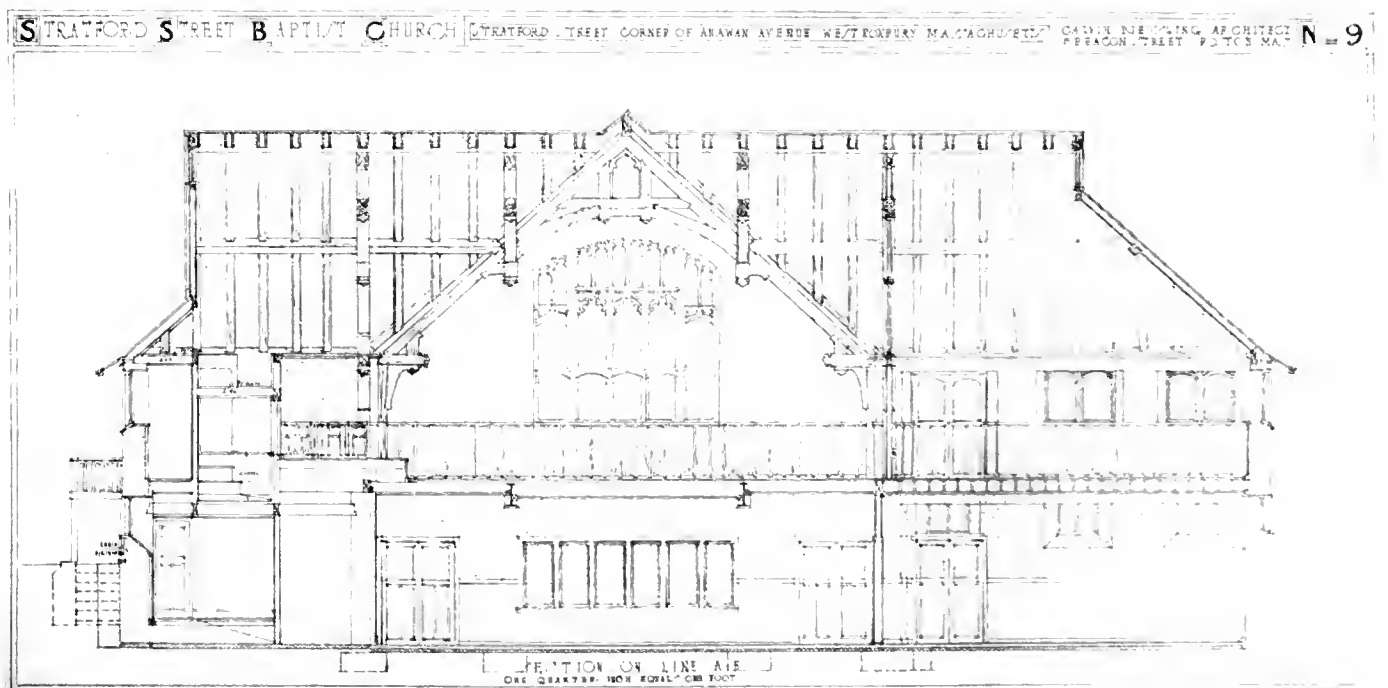
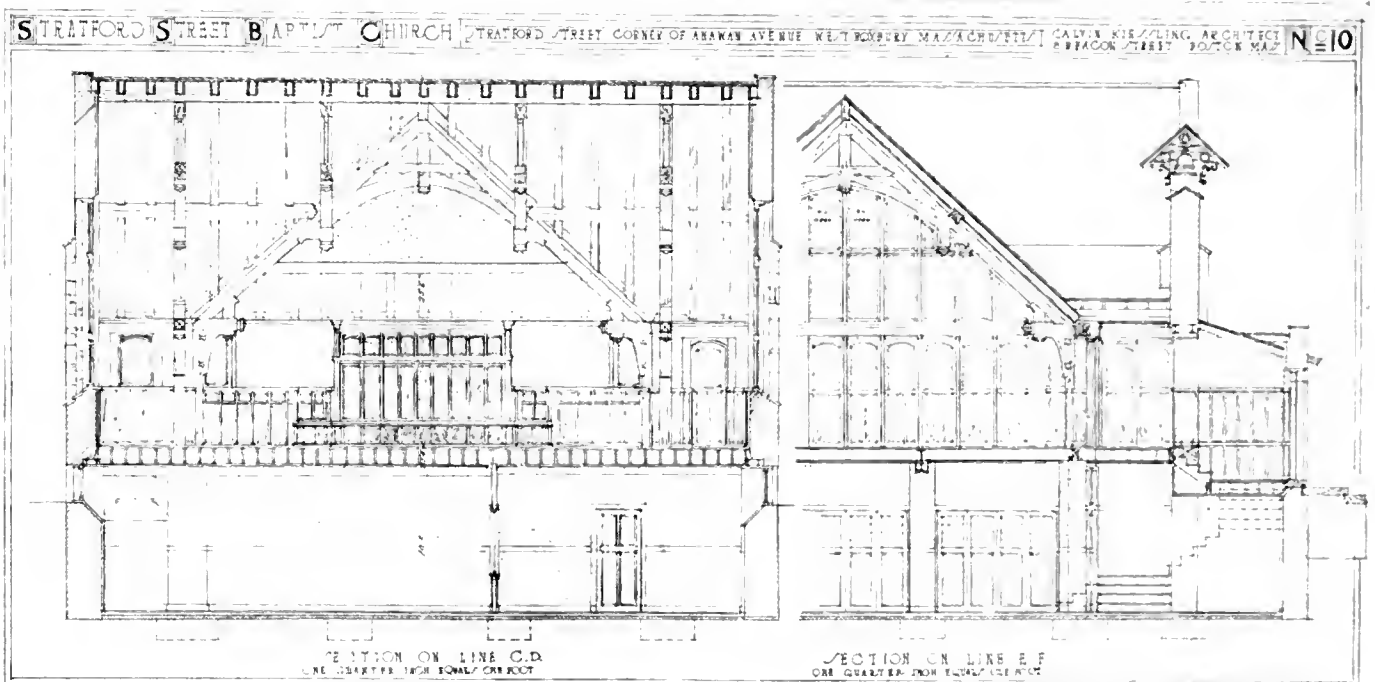
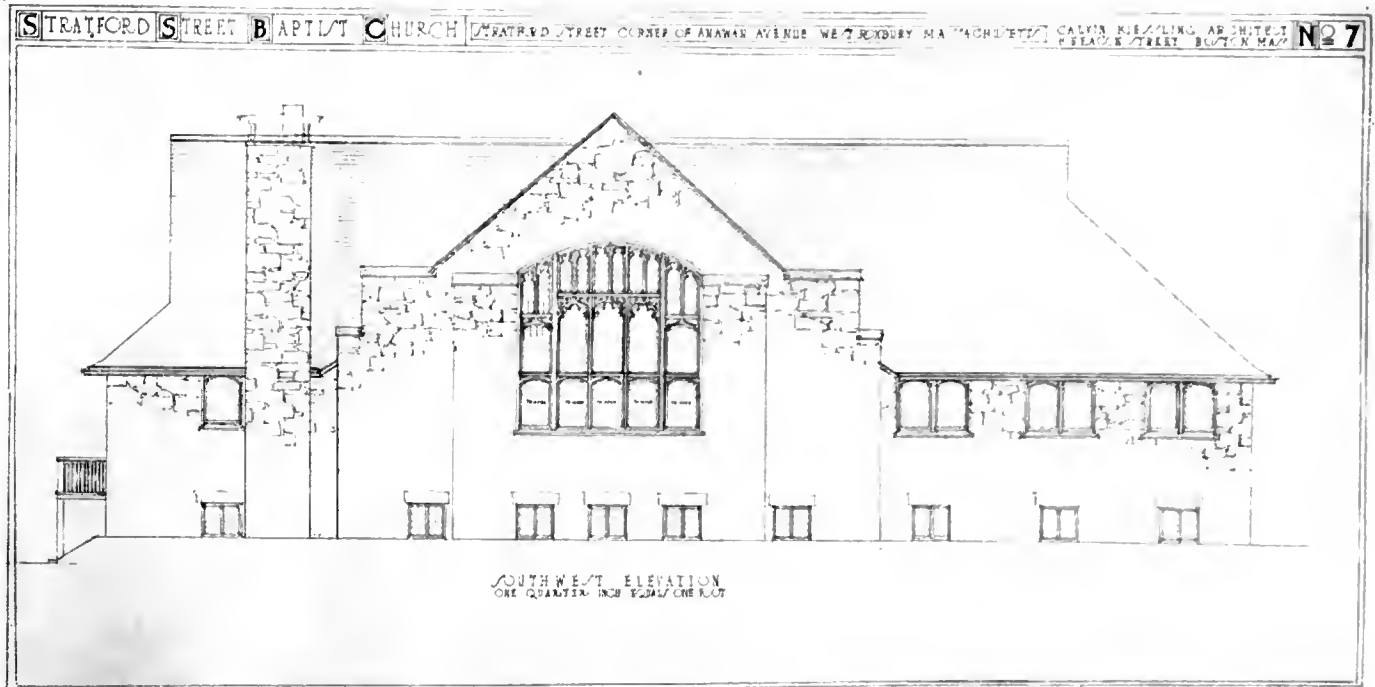


FIRST FLOOR PLAN  
ONE QUARTER INCH EQUAL ONE FOOT

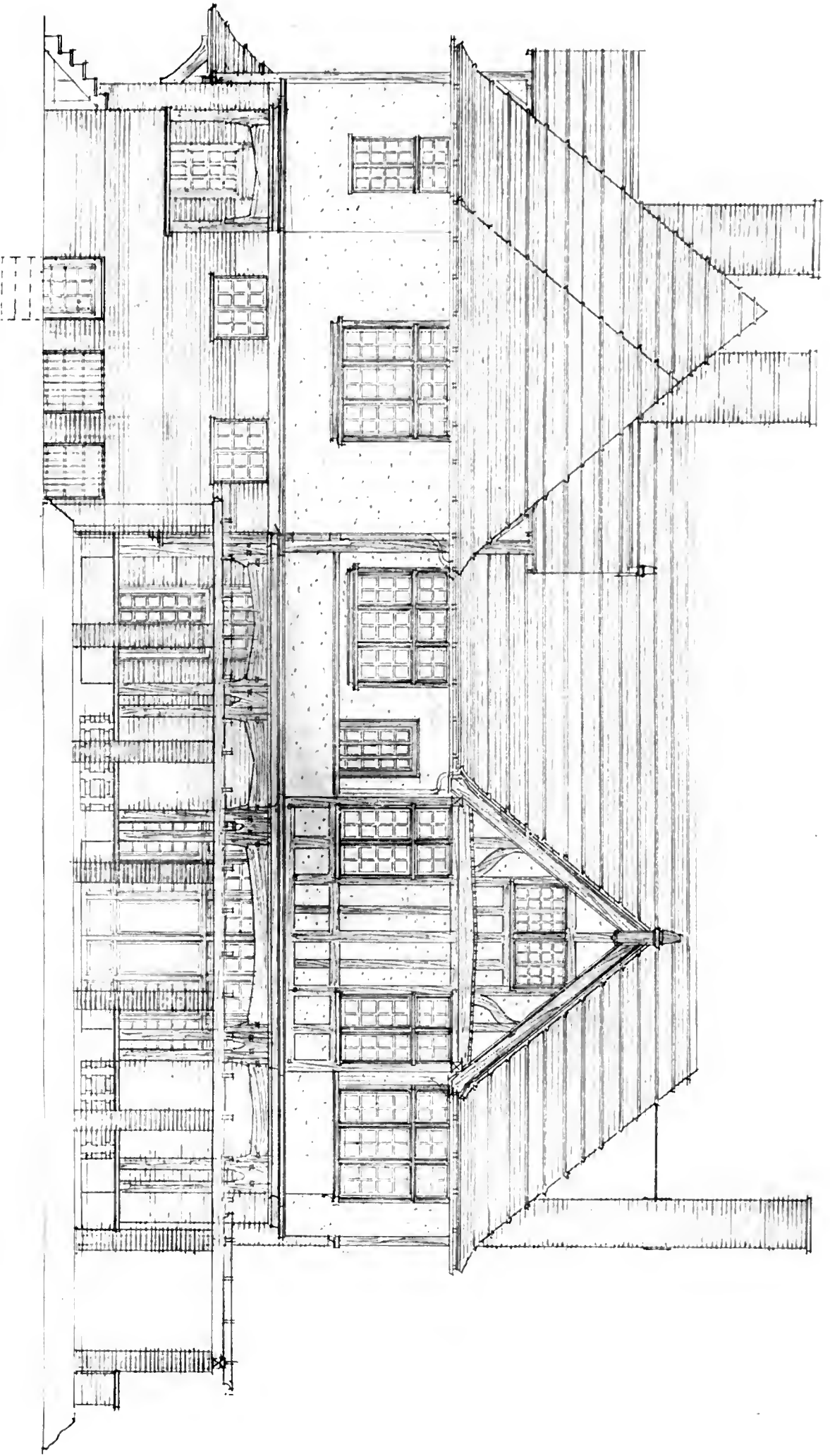
FIRST FLOOR PLAN.

STRAHORD STREET BAPTIST CHURCH, WEST ROXBURY, MASS.

CALVIN KILSSING, ARCHITECT.







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WEST ELEVATION.

HOUSE AT COLORADO SPRINGS, COLORADO.

CALVIN KESSLING, ARCHITECT.

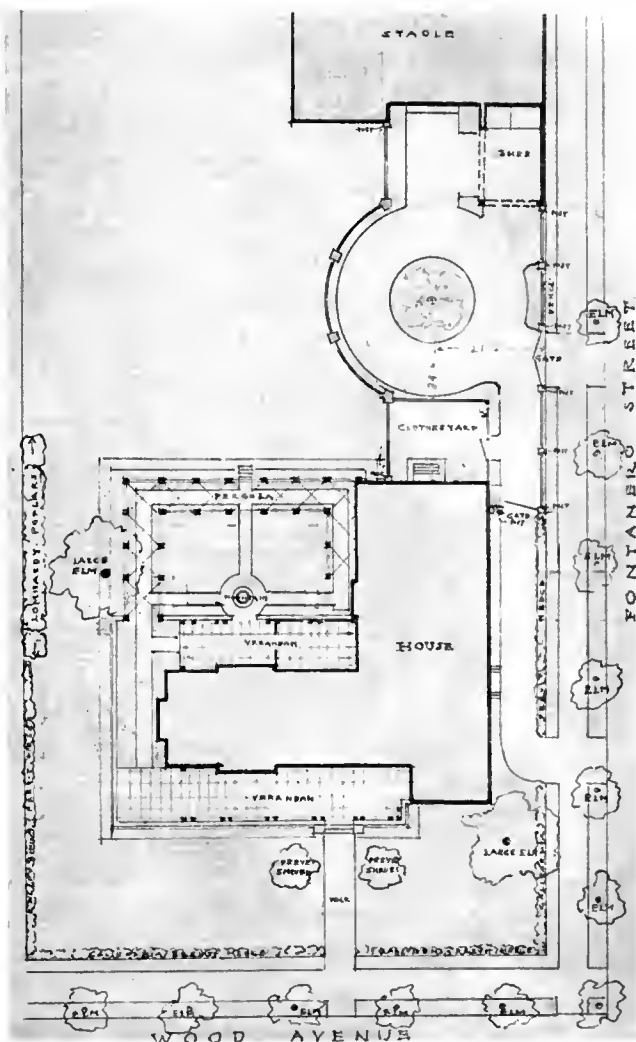






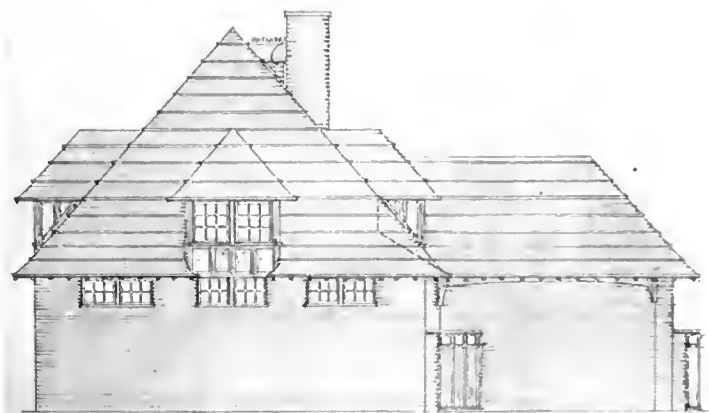
EAST ELEVATION  
ONE QUARTER INCH EQUALS ONE FOOT

EAST ELEVATION OF HOUSE.



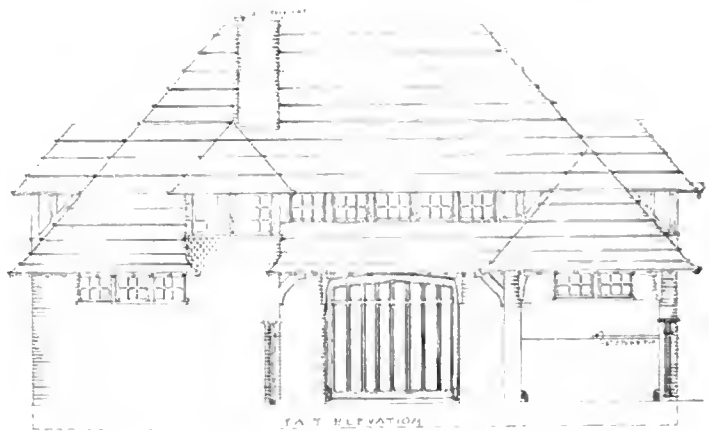
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BLOCK PLAN.



SOUTH ELEVATION

STABLE.



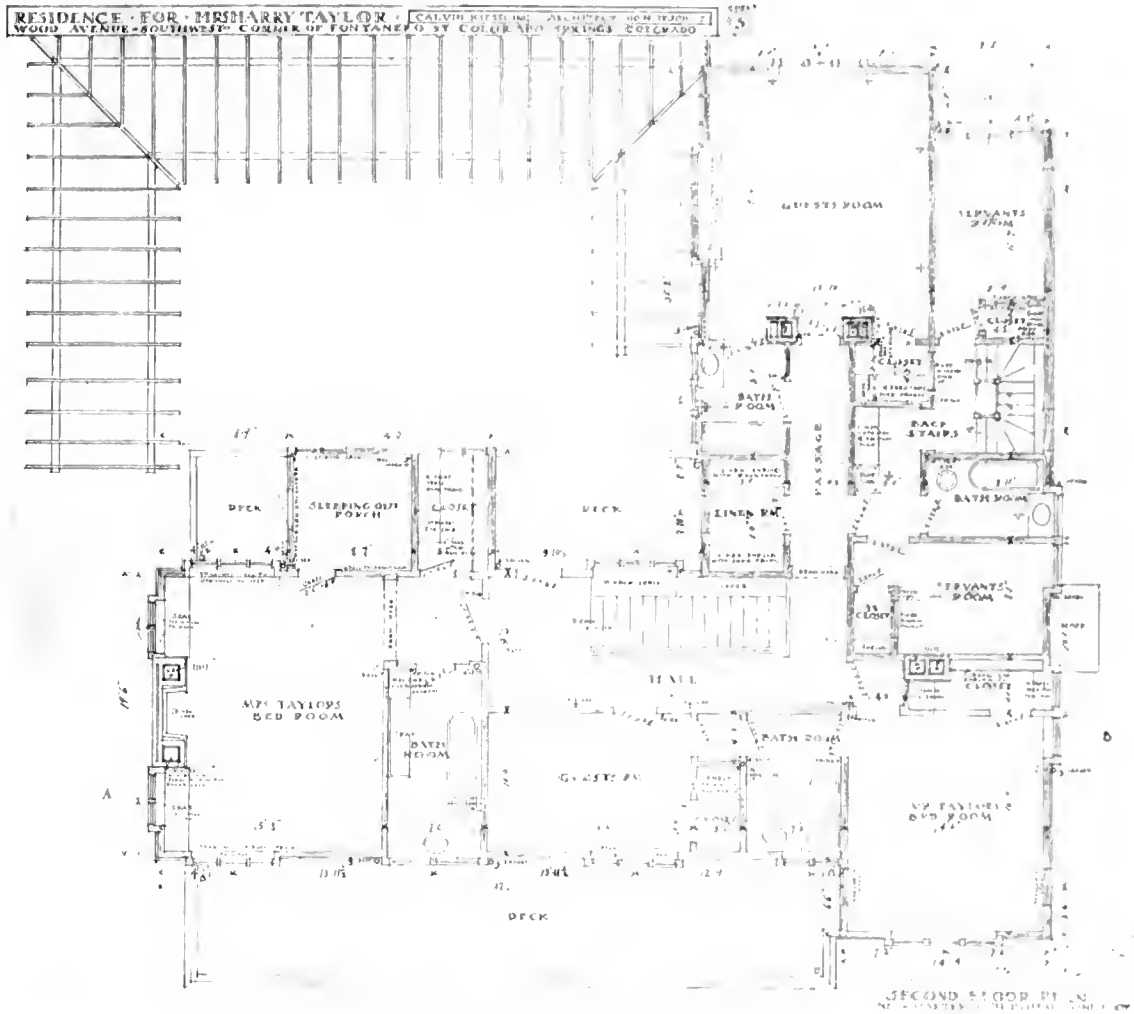
EAST ELEVATION

STABLE.

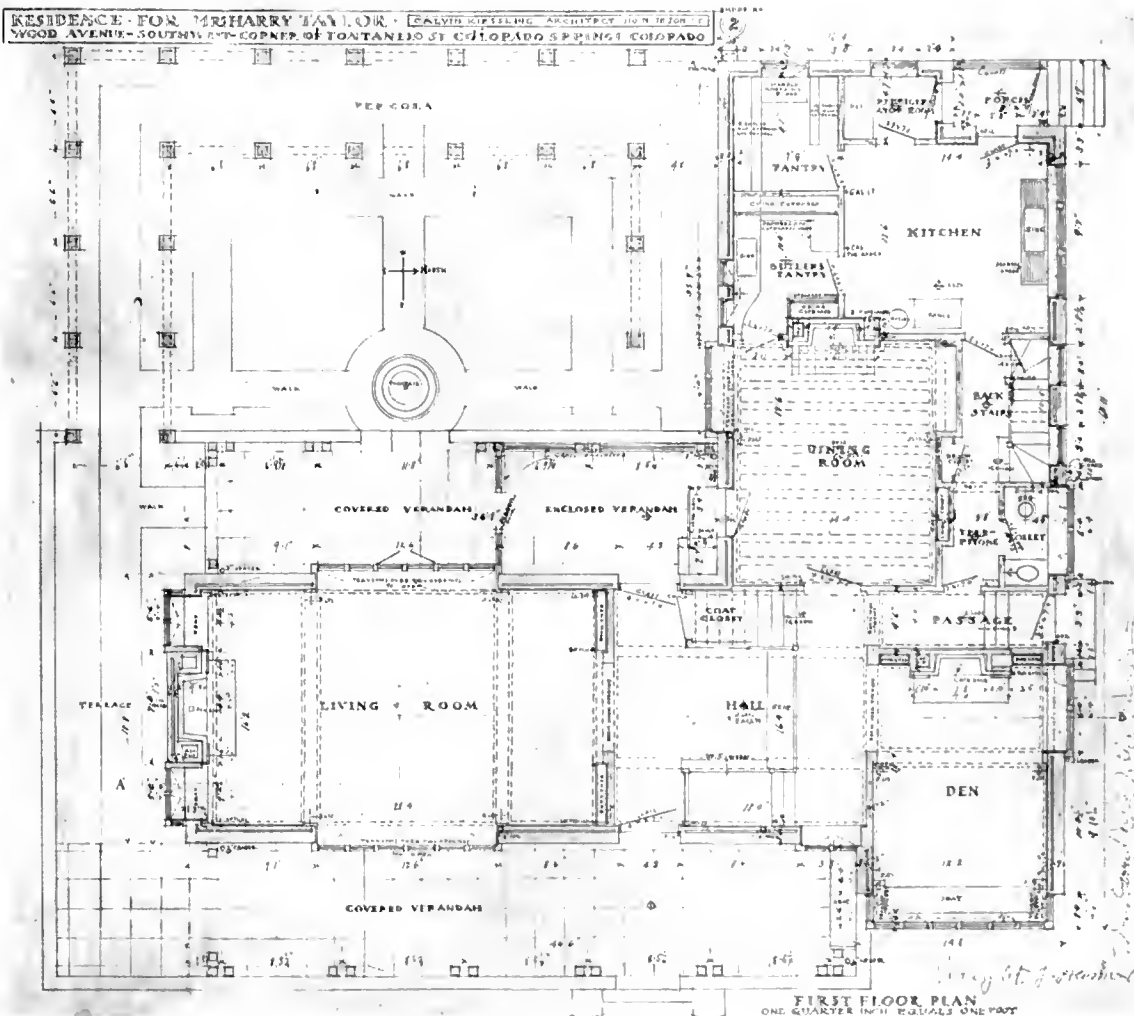
HOUSE AND STABLE AT COLORADO SPRINGS, COLORADO.

CALVIN KIESSLING, ARCHT. CT.





SECOND FLOOR PLAN.



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FIRST FLOOR PLAN.

HOUSE AT COLORADO SPRINGS, COLORADO.

CALVIN KIESSLING, ARCHITECT.







ENTRANCE HALL.



LIVING-ROOM.

HOUSE FOR F. MURRAY FORBES, ESQ., NEEDHAM, MASS.

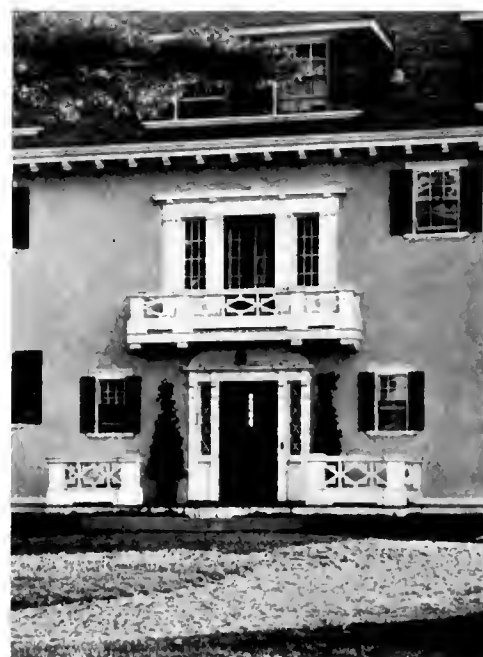
JAMES PURDON, ARCHITECT.



RIVER FRONT.



RIVER FRONT.  
HOUSE FOR J. MURRAY FORBES, ESQ., NEEDHAM, MASS.



ENTRANCE.  
JAMES PURDON, ARCHITECT.

# The Architectural Review

VOLUME XIII. NUMBER 12

DECEMBER, 1906



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## PLATES

PLATES LXXVIII., LXXIX.—HOUSE FOR F. MURRAY FORBES, ESQ., NEEDHAM, MASS. (ELEVATIONS AND PLANS)—JAMES PURDON, ARCHITECT.

PLATES LXXX.—LXXXII.—STRATFORD STREET BAPTIST CHURCH, WEST ROXBURY, MASS. (ELEVATIONS AND PLAN)—CALVIN KIESSLING, ARCHITECT.

PLATES LXXXIII.—LXXXV.—HOUSE AND STABLE AT COLORADO SPRINGS, COLO. (ELEVATIONS AND PLANS)—CALVIN KIESSLING, ARCHITECT.

THE editor begs to say that the burning of the lithograph company's building has made it necessary to use half-tone illustrations. By February, we are assured, the company will be ready to resume making the usual plates.

THE American Institute of Architects announces that at the coming convention the first medal for distinguished services will be awarded to Sir Aston Webb, R. A., Past President of the Royal Institute of British Architects.

THE Thirteenth Annual Architectural Exhibition of the T-Square Club will be held at the Pennsylvania Academy of the Fine Arts in Philadelphia during the month of December. This promises to be the greatest architectural exhibition ever seen in this country.

OF the making of books and the starting of magazines there is no end. The latest in the domain of matters artistic is *The Magazine of Christian Art*, of which Ralph Adams Cram is to be editor-in-chief. The declaration of policy is an interesting bit of reading, frank and bold, and uncompromising, except that the editor announces freedom of the pages to all expressions of opinion.

The editors state their belief "that Art, to regain its highest flights, must unite once more in indissoluble bonds with Religion (since in all times and everywhere this has been the source and primary impulse)."

With this opinion we feel inclined to concur, at the same time saying frankly that Art should take not only the highest, but the broadest flights; and that learning, beauty, and commerce are very often the inspiration for architectural design of the broadest and the highest merit. In this we think that our conviction will be supported by a careful consideration of the buildings of our great universities, our great libraries, our great railway stations, and our great commercial houses.

While it is true that Art should be the handmaid of Religion, it is also true that it should be the handmaid of Learning, the latter vocation being hardly less noble than the former. Should not a building which holds the works of Homer, of the great Roman writers, of Dante and Milton and Shakespeare, be of the highest type of architecture? Nor must Art neglect to do its utmost for commerce, as well as for everything else which is closely connected with our life. Art should be united in indissoluble bonds to the life of man, in all its phases; and religion itself is coming to have a broader meaning as life itself becomes broader.

AS this is a period of commercial uneasiness and unrest in this country, so it is a period of uneasiness and unrest in architecture. With almost uniform frequency comes the cry of the perturbed spirit that our inspirations are dead, that our architecture is but a dry and withered husk. We hear the old story that the Parthenon was beautiful in its time; but no stone of it must be copied to-day, or else the spirit of architecture is dead. Recently Mr. Louis H. Gibson, architect, bewailed the slavery to tradition, Mr. Verner Reed lamented the death of Architecture, and now Mr. George W. Maher, in an article entitled "The Western Spirit," written for the November number of *The Western Architect*, takes the same pessimistic view of present architecture, believing that only from the Middle West is to come its salvation, that region being the part where "traditional Europe has not yet laid upon us its heavy hand."

Sometimes, we confess, we should grow weary of this eternal cry of pessimism, were it not that it denotes a ferment out of which will come the results which will mark the next century an era of splendor in architecture. Not that the pessimist himself is doing much to help in bringing about this result. It is the silent men, those who are working away, working away, who, alas, sometimes answer our letters begging contributions of golden wisdom in this wise: "Professional duties make it impossible for me to engage in any other work."

And the results of the hard-working men are all over the land, perhaps more on the coast of the Atlantic and the Pacific than in this favored "central portion of this country," of which Mr. Maher speaks, at the same time saying, "I am speaking to you as a Western man."

We have before us, as we write these words, a copy of *The Architectural Record* for December. We turn to "The Work of McKim, Mead & White," and on page after page we see designs of cultivated beauty, each with the stamp of the best American civilization upon it. The Boston Public Library, the Library of Columbia University, the Harvard Club, the University Club, the Pennsylvania Railroad Station, and last of all the Madison Square Presbyterian Church and the Gorham Manufacturing Company's Building. We sincerely recommend to Mr. Maher and all other critics to go to New York City to see these things; it would be a trip well worth the time and cost.

This list is but a sample of a great amount of good design. THE REVIEW never has had any difficulty in getting work of the first class, work which is scholarly and effective, yet so intensely American that no one can mistake its character. But it particularly enjoys publishing designs which have something more in them than the poster quality of design; they must have the quality of being permanently satisfactory. "Hamlet" was written in a language which is a compound of Saxon, Latin, and Greek, and is an adaptation of an old story, yet we do not exactly think that it is blighted by the heavy hand of tradition. Nor do we think that Architecture in America is thus blighted.

EXPOSITIONS are coming thick and fast. With Jamestown on the way to completion, Seattle and Los Angeles announce their purpose to indulge in this form of celebration. Seattle has begun work upon the Alaska-Yukon-Pacific Exposition, to be held in 1909. John C. Olmstead has been called upon to lay out the grounds, and "has pronounced the site as scenically the finest ever utilized for such a purpose."

Los Angeles, the City of the Angels, not to be outdone, announces her debut on the Exposition stage, to take place on the opening of the Panama Canal, in 1914. Recently Senator Flint of California introduced a bill in the Senate to provide for this Exposition. The name proposed is: The Universal Peace and Commerce Exposition. The bill also proposes that when ten millions of dollars have been raised by the Exposition Company, the Secretary of the Treasury shall excavate deep and bring up an equal amount from the long-suffering national money-pocket.

So be it. Architects have no objections when expositions become the order of the day. Expositions make it necessary to stretch a good deal of Whatman's paper. Let the good work go on; at the same time, let us design better and better. We do not forget the great impetus given to architecture by the expositions of Chicago, Buffalo, and St. Louis.



(From "Architecture.")



Camden County Court House, Camden, N. J.  
Rankin, Kellogg & Crane, Architects.

(From "Architecture.")



Williamsburg Trust Company Building, Brooklyn, N. Y.  
Helmle & Huberty, Architects.

SEVERAL buildings of considerable importance are illustrated in *Architecture* for November. Of these, Messrs. Rankin, Kellogg & Crane's Court House for Camden, N. J., is most monumental in its dimensions and treatment. It presents nothing new in the accepted line of classical civic architecture, but apart from its dome, which from any near point of view seems singularly out of scale, the building is grave and serious and exhibits restraint and good taste in detail and the application thereof. Messrs. Helmle & Huberty's Williamsburg Trust Co. Building, Brooklyn, is a Pantheon-like manifestation that loses something of its relationship to its gigantic precursor through the flanking windows and the storm porch that immediately give away the dimensions most sadly. The interior is grandiose and conspicuous, but here again the dimensions are inadequate to the fundamental ambition. Messrs. Hunt & Hunt's 69th Regiment Armory in New York is as interesting in realization as it was in the promise of its design. In spite of the classical suggestion of some of its details (and when you come to think of it, not so very classical either), a distinct military quality has been obtained, though this is rather negated by the mansard roofs that give somewhat the effect of a

## Current Periodicals

A Review of the Recent American  
And Foreign Architectural Publications

(From "Architecture.")



69th Regiment Armory, New York City.  
Hunt & Hunt, Architects.

(From "The Brickbuilder.")



New City Hall, Marlboro, Mass.

(From "The Brickbuilder.")



Allen & Collens and J. Lawrence Berry, Architects.

temporary covering for incompleting work. The prize designs submitted in the Beaux-Arts competition for a decorative switchboard are certainly sane, consistent, and not unbecoming. The problem has been solved on rational lines, and the results are good. The present reviewer had the privilege of seeing all the drawings submitted in this competition, and he coincides heartily in the judgment.

An unsigned article in *The Brickbuilder* for November on modern English suburban houses is interestingly illustrated by a number of modest examples of English domestic architecture, and is, as well, engagingly written and with a full appreciation of the supremacy of English work in this particular direction. The New City Hall in Marlboro, Mass., by Messrs. Allen & Collens and J. Lawrence Berry, is a good, sound piece of municipal design, barring always the

termination of the tower, which is certainly too insignificant for its position. It undoubtedly looked exactly right in elevation, but this is hardly a safe test of design. Mr. Lindley Johnson's Carnegie Branch Library in Philadelphia has the solemn and retiring dignity of a well-designed receiving-vault. This is not to say that the scheme itself is bad, but the matter is referred to in this place for the reason that a certain aloofness seems to

(From "The Inland Architect.")

(From "The Inland Architect.")



U. S. Post-office, Evanston, Ill.

James Knox Taylor, Supervising Architect.



Apartment Building, Chicago, Ill.

Henry L. Newhouse, Architect.

be creeping into library architecture in this country, which suggests itself as slightly out of place for a public building which is supposed to win patrons by its cordial and inviting exterior.

Mr. Taylor's Post-office for Evanston, Ill., which is illustrated in *The Inland Architect* for November, while expressed in the same language used in the instance referred to above, has nothing of the quality of aloof-

ness, but is, on the other hand, quite as ingratiating as a library should be; indeed, it would be not a bad type for such a structure, and would serve its purposes there quite as well as it does here as a Government Post-office. Essentially different are two other buildings in the same issue, a High School in Chicago, by Mr. D. H. Perkins, and a small apartment-house in the same city by Mr. H. L. Newhouse. The former shows emphatically the influence of Mr. Sullivan; the latter is a singularly logical piece of brickwork, where the material has governed the design in most excellent fashion. The only other structure that requires particular notice in this number is a peculiarly unhappy Presbyterian Church in Marion, Ind., where the rubble-stone of the walls is quite as unfortunate as the pseudo-Gothic of the design. The Harrisburg Capitol continues to drag its way through this magazine, and one is compelled to admit that the more one sees of this remarkable occurrence, the more one is convinced that the State has obtained very little beauty and less real architecture for its money.

There is nothing particularly noteworthy in *The Western Architect* for the month, except the designs for the McKinley Memorial in Canton, O., by Mr. Magonigle; and a well-designed fire-proof house, supposed to cost \$10,000, but not to be built, one very much fears, for double that price.

In its four numbers for the month *The American Architect* con-

tains very little of contemporary American work that requires comment. There are, however, many valuable illustrations of modern work in Holland, and of old work as well. Many types of capitals gathered from many lands are published, and some crisp and delightful sketches of grotesque corbels for the Arts Club studios in New York, by Messrs. George B. Post & Son. The issue

for November 24 is pretty well devoted to the new High School in Fairhaven, Mass., by Mr. Charles Brigham, a structure where the radical lack of proportion and composition is hidden, as well as may be, by a somewhat effusive lavishing of complicated detail. A really fine solution of the office-building problem is given in this same issue in the shape of the Post-office and Office Building for the New York Central Railway in New York by Messrs. Warren & Wetmore and Messrs. Reed & Stem. This is straight, sound designing, and the conditions of the problem are made to govern the manifestation thereof in a thoroughly successful manner.

The principal article in *Indoors and Out* for November is one on the New Harvard Medical School, with several plans and illustrations. The other articles are varied and interesting, though of no very notable importance.

The architecture of the Milan International Exposition is brought conspicuously and unwisely to the front in *The Architectural Record* for November. Few more discouraging exhibitions of wrong-headedness

in design than this have appeared for many months. The underlying principle of the designers seems to have been that decorative forms should be purely decorative; that is, that they should have no possible bearing on a structure or on the functions of the buildings they assume to embellish. Whether they succeed even in this object of beautification is a matter which can best be left to the

(From "The American Architect.")



High School Building, Fairhaven, Mass.

Charles Brigham, Architect.

(From "The American Architect.")



High School Building, Fairhaven, Mass.

Charles Brigham, Architect.



(From "The Architectural Review," London.)



Library, 11 Hill Street, London, W.

J. Leonard Williams, Architect.

(From "The Architectural Review," London.)



Assembly Hall, Cardiff City Hall.

Lanchester &amp; Rickards, Architects.

judgment of the individual observer. To us they are as inexcusable in their ugliness as in their futility. Several quite unknown architectural works in Piedmont are illustrated in a most interesting article by Sig. Melani, and following this is a collection of photographs of the work of Mr. J. Milton Dyer. Mr. Wilson Eyre's altogether delightful house in Jenkintown, Penn., is well exhibited through many photographs, and following are a number of thoroughly Bostonian residences in the environs of that city by Mr. Frank Chouteau Brown. The distinguished work of Mr. Platt is shown in a house in East 65th Street, New York.

The English magazines for the month amount to very little. There is some most elaborate modern Georgian work by Mr. J. L. Williams in *The Architectural Review* (London) for November, and a large number of views of the New City Hall and Law Courts for Cardiff by Messrs. Lanchester & Rickards. These latter buildings are curious and instructive. The site, which was unique in that it consisted in a spacious park, suggested a somewhat picturesque, even emotional treatment. The architects were unwilling, it would appear, to avail themselves of any architectural style that achieved these ends without a good deal of strain, and held themselves to a modern French adaptation of English Georgian motives. The results are not strictly to be considered convincing. The proportions are vague and casual, the decoration is largely in the shape of sculptured groups of figures couched on various projecting surfaces, and in

(From "The Architectural Review," London.)



South Front, Cardiff City Hall.

Lanchester &amp; Rickards, Architects.

trophies of Roman armor suspended against the walls at various points. To us the result seems suggestive rather of an ephemeral exposition than of municipal buildings in a Welsh city.

In *The Builder* for November 10 appears a design for a proposed church in Bournemouth by Mr. G. Gilbert Scott. We regret exceedingly the appearance of a design like this from such a source. Liverpool Cathedral gives every indication of a thorough sense of architectural re-

sponsibility, and as well a full grasp of the principle of artistic adaptability on the part of its author, but this church in Bournemouth seems to us nothing more nor less than an effort at radical and unjustifiable originality. We have always held that the true view of modern Gothic was that the underlying principles of the style should be maintained, together with sufficient of the established forms to convey the necessary idea of continuity and nationality on the part of the English Church, while in detail the architect was at liberty to vary widely from the accepted forms, so many of which are the result of conditions that no longer obtain.

To us this is wholly and inexcusably wrong. Apart from this, *The Builder* really requires no particular consideration, so far as its illustrations are concerned, and the letterpress is enlivened here and there only by numerous reports, official and otherwise, on the partially destroyed Selby Abbey. *The Architect* also does little to relieve the monotony, while the numbers of *The Builders' Journal* and *Architectural Engineer* for the month are lacking, and therefore for the moment escape review.

(From "La Construction Moderne.")



Villa in Koblenz.

Willy Bock.

(From "The Architectural Review," London.)



Carriage Porch, Cardiff City Hall.





Author	<i>Architectural Review</i>
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